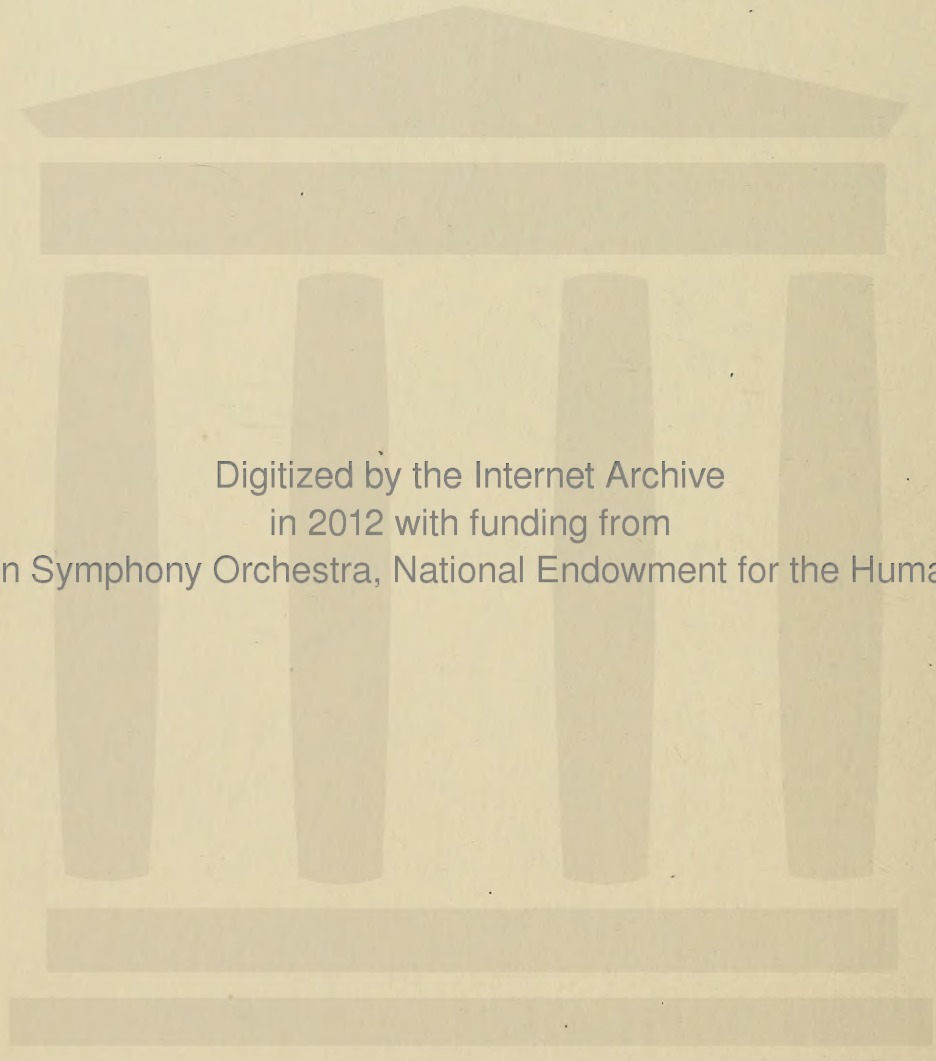
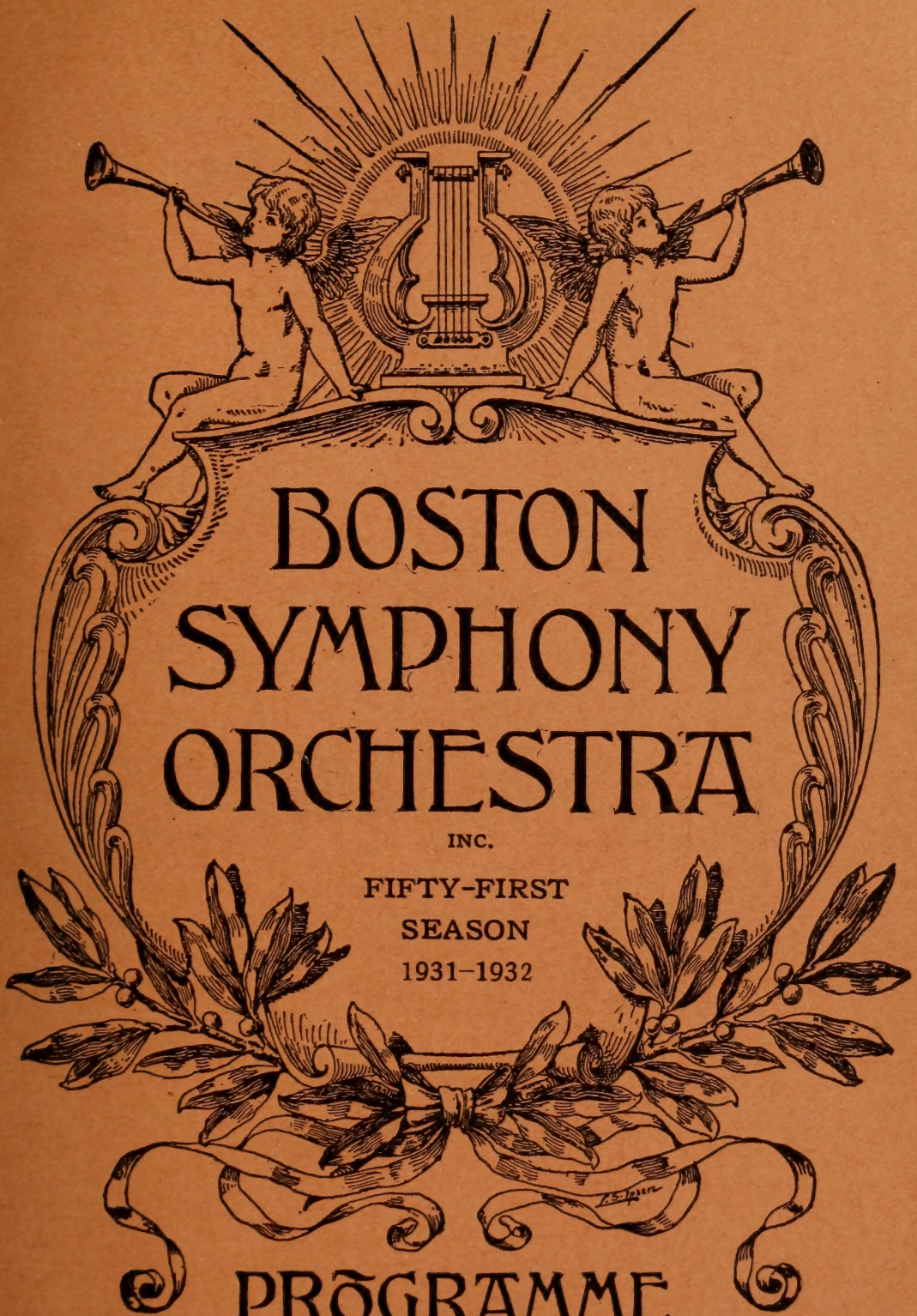


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SEASON
1931–1932

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FIFTY-FIRST SEASON, 1931–1932

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

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FRIDAY AFTERNOON, OCTOBER 9, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 10, at 8.15 o'clock

Bach Two Choral Preludes Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Liebe Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

Brahms Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

César Franck "Les Éolides," Symphonic Poem

Ravel . "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)

Lever du Jour—Pantomime—Danse Générale

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Two Choral Preludes: "Schmücke Dich, O Liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist"

Johann Sebastian Bach (Orchestrated by Arnold Schönberg)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat and two B-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettledrums, cymbals, triangle, Glockenspiel, celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922 by the Philharmonic Society, led by Mr. Stransky.

"Schmücke Dich" is the Chorale Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598–1662). The choral is based on Johann Franck's Eucharistic Hymn.

It Charms Us to greet Dr. Serge Koussevitzky and the Symphony Orchestra once again and to express our appreciation of the distinction that they give to Boston.

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Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life were bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

These preludes were played in Boston for the first time by the Boston Symphony Orchestra on October 14, 1927.

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty

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thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors

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with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl,

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Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement.

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meinigen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252–253; London, Toronto, New York, 1930).

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The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in

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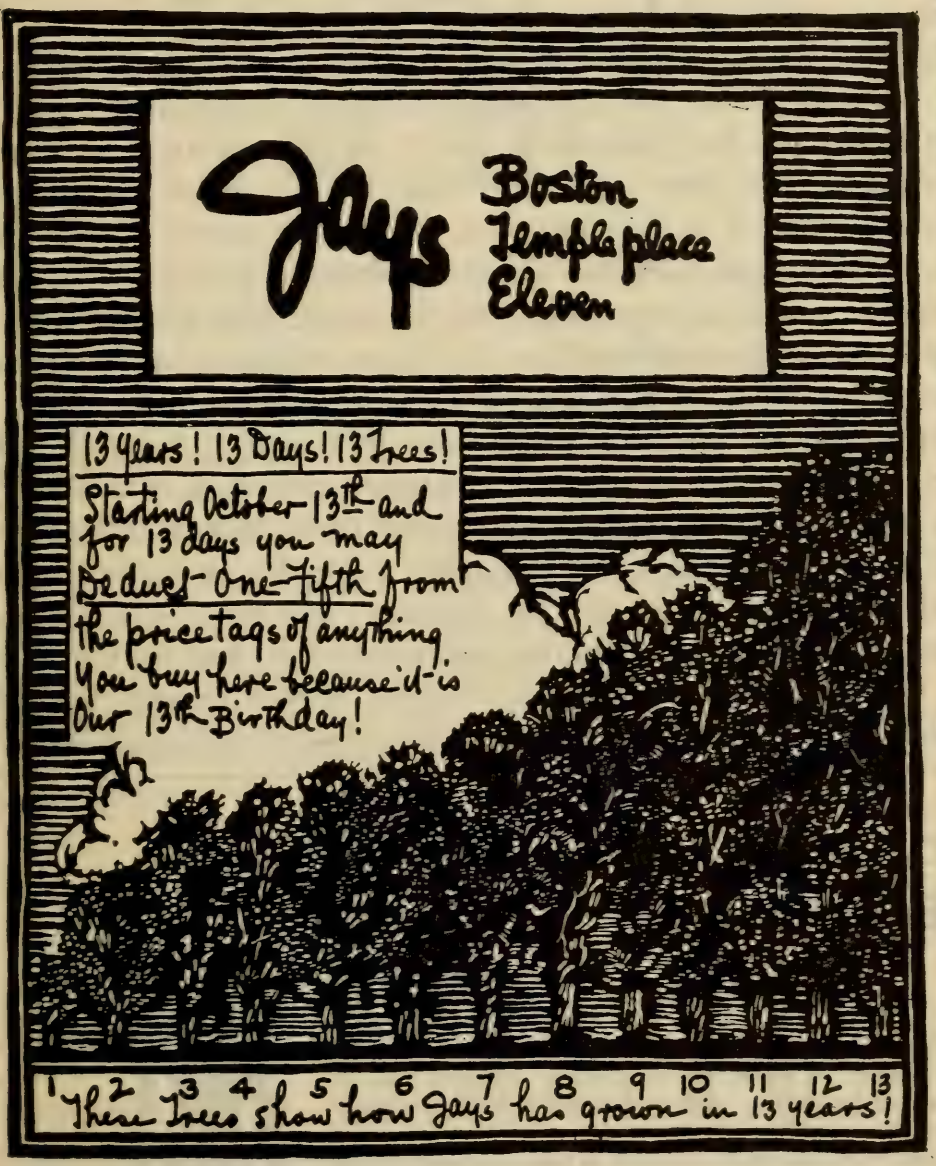
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Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it



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with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints

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in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

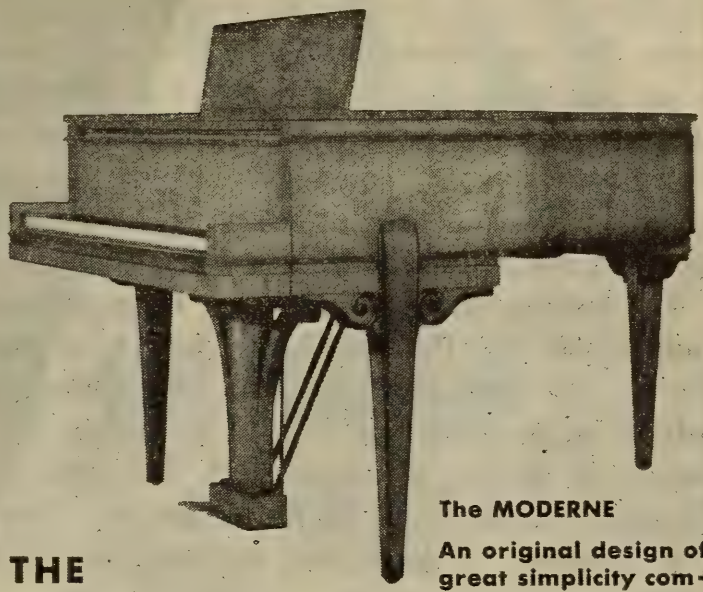
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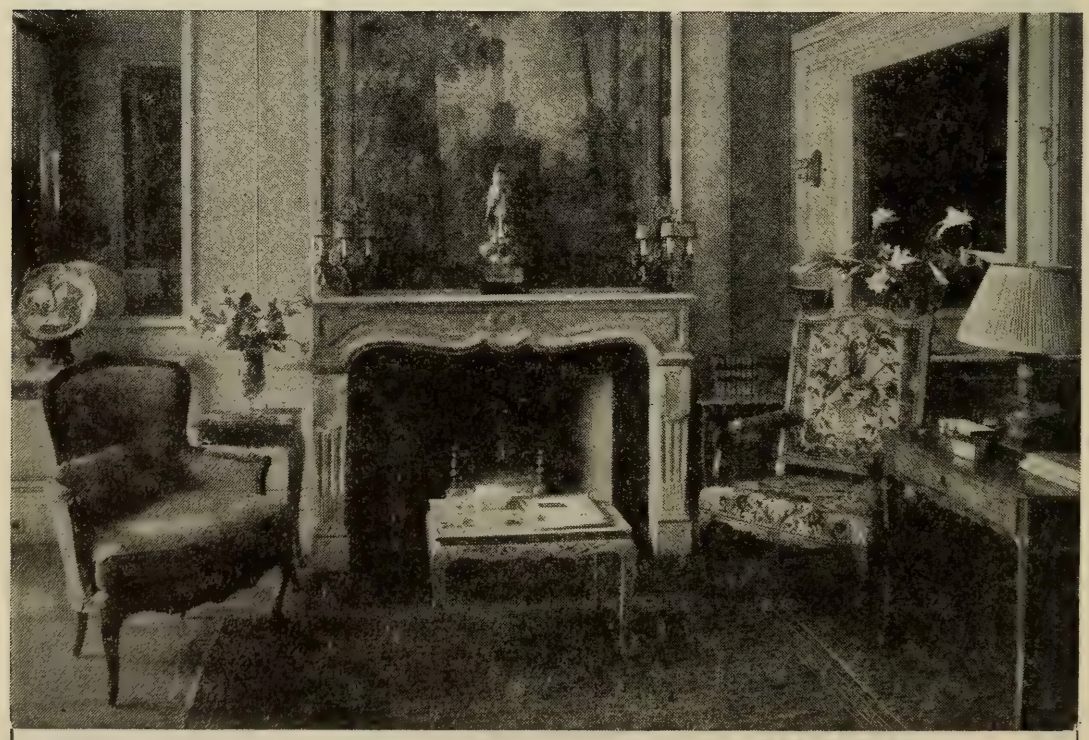
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Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close."*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the

*"In this gigantic passacaglia (or ciacona), which proceeds in variations of eight bars, no cæsura is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A♯ and returning to the tonic by way of the dominant in the lower octave, thus: E, E♯, G, A, A♯, B, B, E, in dotted minims. Brahms borrowed it from Bach's Cantata No. 150, where it forms the bass of the Ciacona, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence."—RICHARD SPECHT.



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inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist

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told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

"Les Éolides" ("The Æolidæ"), Symphonic Poem. César Franck

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père" Franck, as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. Later performances by

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the same orchestra, December 20, 1902, October 18, 1913, November 1, 1918, December 8, 1922 (Centennial of César Franck, Pierre Monteux conductor).

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while towards the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived.* The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbal (struck with a kettledrum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle" (1818–1894). There is no allusion in Franck's score to this inspiration.

*The theme appears in Franck's "Psyche Borne Away by the Zephyrs" in his "Psyche" (1887–88).

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THE ÆOLIDÆ

(TRANSLATION BY W. F. APTHORP)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

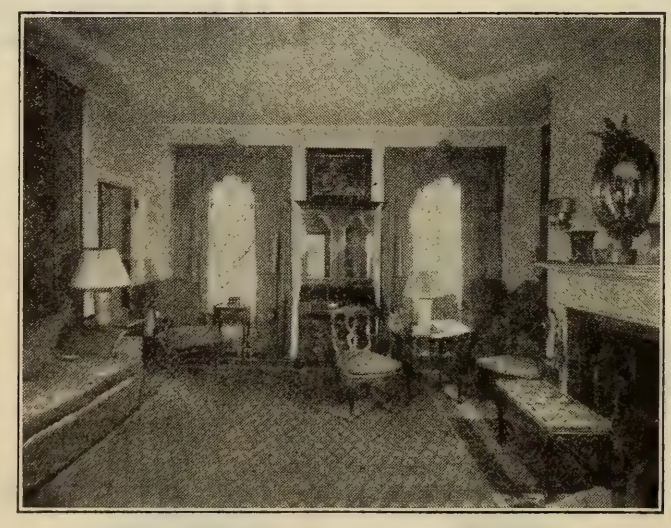
Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

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Zephryos, Iapyx, cool-flighted Euros, smiles of the immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats.

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

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When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

* * *

Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: "Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle

*I make a desperate guess at this translation. I can find the word *égile* in no French dictionary: neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskel Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus,
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:—

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.

—P. H.

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(Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name."

Æolus was the son of Hippotes, or, according to others, of Poseidon and Arne, a daughter of Æolus ruler of Thessaly. In Homer (Odyssey x. 1–10), he is the good king of the Æolian Islands, to whom Zeus had given dominion over the winds to raise and to assuage.

To the Æolian island we attain'd,
That swum about still on the sea, where reigned
The God-lov'd Æolus Hippotades.
A wall of steel it had; and in the seas
A wave-beat-smooth rock moved about the wall.
Twelve children in his house imperial
Were born to him; of which six daughters were,
And six were sons, that youth's sweet flower did bear.
His daughters to his sons he gave as wives;
Who spent in feastful comforts all their lives,
Close seated by their sire and his grave spouse.

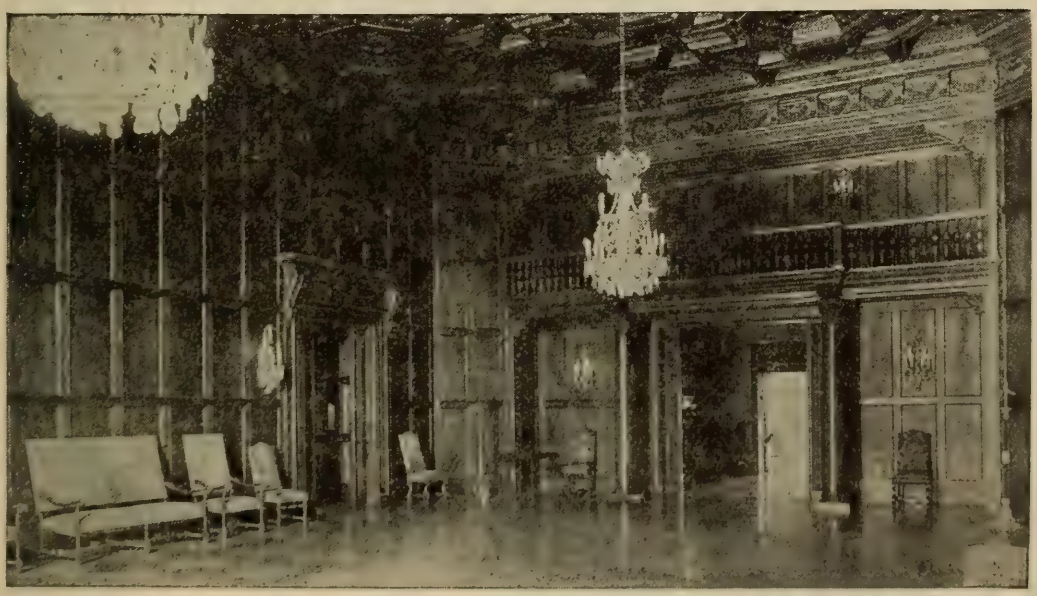
GEORGE CHAPMAN, translator (1614–1616).

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In later times Æolus was regarded as the king and god of the winds, which he kept in a mountain. Juno applied to him when she wished to destroy the fleet of the Trojans (Virgil, Æn. I. 65 *et seq.*).

ENTR'ACTE.

COMPOSERS AND STUNTS

(R. W. S. Mendl, in the London *Daily Telegraph* of February 7, 1931)

The word "stunt" is now so familiar in modern slang that everybody may be presumed to know what it means. Nevertheless, a concise definition of it would be difficult. It may, however, be described as a device or product or idea, which arises rather from a desire to create a sensation or to invent a novelty for its own sake than from deep inward conviction or the promptings of necessity. Although the orthodox use of the term is as a verb, meaning to stop or hinder the growth of something, it is tempting to detect a significance in the fact that the Anglo-Saxon adjective "stunt" denoted blunt or stupid.

We ought to be very careful how we apply the expression. Everybody who produces something sensational is not a stunt-maker; otherwise we should have to describe all the great originators of new or revolutionary ideas as inventors of stunts. To give such a name to Euripides, Isaiah, Monteverdi, Beethoven, Wagner, Newton,

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or Einstein would be absurd. It is only when some less worthy motive is present that we call an exciting thing a stunt. The intrepid aviator who essays a marvellous flight over vast tracts of land and sea is a scientific explorer and is not stunting; he only does so if he performs aërobatics simply to show off his skill or to attract attention. Similarly, the composer who tries to create a sensation merely for the purpose of startling his hearers and thus of winning notoriety, if not fame, for himself, is a stunt-artist.

The danger in the present age is precisely that it is a period of inventions, and that the person who is really of little account has a good chance of being acclaimed as a genius merely because he knows how to produce a stunt. If he can impose something sensational upon the public, he or his partisans may be able to convince people that he is a great man on the ground that some of the supreme masters of the past have also startled their contemporaries. The fallacy, thus stated, is obvious; because the works of some great geniuses have sounded strange in their time, it does not follow that everything that seems strange to us today is a masterpiece.

It would be somewhat superior on our part if we were to turn up our noses at all stunts. Some of them may be amusing, especially if they be not repeated so often as to become wearisome. Ravel's "Bolero" would have been good fun if he had not protracted it to too great a length and made the "crescendo" too gradual. The repetition of a simple melody, at first quite haunting and attractive,



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on different instruments and with increasing loudness of pitch, is a good idea, but the composer overdid it: the air is not strong enough to stand so colossal a number of repetitions, and the performance of the piece occupies nearly twenty minutes. Long before the end we yearn to cry "Halt, enough!" The "Bolero" is unworthy of the composer of the exquisite "Daphnis and Chloe" ballet music and of the witty and charming "L'Heure espagnole."

On the other hand, Honegger's "Pacific 231," though it also is a stunt, is a clever and entertaining one. There is no need to take it very seriously or to acclaim it as an immortal work of art. But if an express train was to be represented in music at all, it is hard to imagine a more convincing picture of it. "Rugby" is hardly a stunt at all: it may be associated with a game of football, but it is sufficiently self-supporting to stand on its own feet.

Strauss used to be accused of "stunting," but the charge was not always justified. It was a fair enough indictment, I think, in the case of the bath effects in the "Sinfonia Domestica" and the sheep in "Don Quixote." But the wind machine blends most harmoniously with the rest of the score, and was used, one feels, not in order to create a sensation, but because it was genuinely needed to produce the desired result; while the battle uproar in "Ein Heldenleben," however much it may in fact have startled its contemporaries, was not inserted for the purpose, but is supremely appropriate in its



place. It is no more a stunt than any of the great storms in music —those of Beethoven, Berlioz, and Wagner, for instance.

That which lies at the heart of the misgivings felt by some people about Stravinsky is the fear that he is inclined to stunts. In his early works, such as "Fire-Bird" and "Petrouchka," he was genuine enough; but from "Le Sacre du Printemps" onwards he has shown an increasing tendency to change his spots in a way which we are told is beyond the capacity of the leopard, but has not prevented this composer from being lionized by his devotees.

In parts of the "Sacre" itself, for all its dynamic force and its other moments of charm, he seems to be hurling dissonances at us merely for the sake of shocking us. Since then he has assumed so many disguises, ranging from the satirical discords of "L'Histoire du Soldat," through the neoclassical drama of "Œdipus," and the excessively simple strains of "Apollo Musagetes," to the modern archaisms of the pianoforte concerto, that we come to regard him as indeed an actor who "in his time plays many parts," not because of a natural development, but because he has little that is genuine

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to give us, and must needs therefore try to hoodwink us with his versatility.

Schönberg is even more a stuntist in his modern works. He deliberately turned his back on the emotional strains of "Verklärte Nacht," "Gürrelieder," and "Pelleas and Melisande," and forced his instinctively romantic soul into the crabbed atonalities of "Pierrot lunaire" and all that followed. There may be a quasi-chemical or experimental interest in these productions, but it is hard to believe in their spontaneity.

Too often the stunt is a pity, and it may even be a bore and a nuisance.

WHY WE LISTEN

(By A. H. Fox-Strangways)

A woman was playing the piano in a house in a quiet street. How do I know it was a woman? I don't; I merely had no doubt about it.

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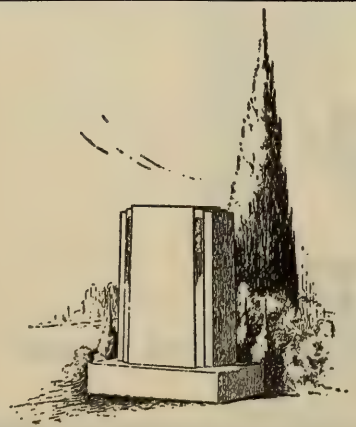


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(It is one of those things like absolute pitch, or spelling—you have no doubt about them, until you stop to think.) It was the "Waldstein," first movement, and she was playing it well. The second bar, for instance—the punctual way in which the quavers changed at the "four|one"—it is surprising how few people get that right, especially when the quavers turn into semi-quavers; and that long dominant pedal, that often sounds top-and-bottom-y, took on a fine tone. I noticed that a nursery-maid suddenly found, as she came opposite the house, that her baby's whole attitude to life had to be reconstructed in the pram, pillows shaken, readjustments of all sorts; also that the gardener left the bonfire he was tending, at the other end of the square, to come and hoe a path on this side, and that stop-me-and-buy-one drew up and lit a cigarette, and hushed his maddening ping.

I wondered what it was in the music that suddenly interrupted the even tenor of these lives. It was not old association, since all three were probably hearing the "Waldstein" for the first time. Nor is theirs likely to have been that "listening" which of late years has become an art as easy as books can make it, but which, even so,



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depends on a good deal of historical and technical knowledge. Nor was it altogether the feeling that they were receiving something for nothing—a position which always has its charms; for if someone had presented them with a concert ticket to go and hear this music, they would probably have entered such an opportunity low on their engagement list, with a large mental query. There may have been about it a little of the unexpected incident, which always makes the Londoner turn his head; but he is usually satisfied as soon as he finds out the cause of it, and shrugs his shoulders, and walks on—which these did not.

On the contrary, they stayed on a long time—they were still there when I left; and if it was the open air (in which music always sounds better, if only, as some would add, because there is no obligation to stay to the end), and the charming antithesis of art and nature, one wonders if they would have been so riveted by "Rima," or even by "Peter Pan," who has a constant stream of minute-long visitors. And what would have happened if it had been a pianola? That would have achieved its "four|one" with even more invincible precision, but then its finger would never have added the human touch of slipping off the A-flat semibreve with a splash in bar a hundred-and-sixty-something; or if, by the Welte-Mignon process, it had, the public would, no doubt, have been supplied with an expurgated edition. One cannot be sure, but one thinks some instinct

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must have told this audience that it was not a machine but a human being, and that that was to them half the battle.

So here we have the curious case of music attracting people, to the point of holding them prisoner, for none of the reasons that are usually assigned. It was not for old sake's sake, nor owing to the pleasant surroundings, nor because it was a surprise, or was given *gratis,* nor because its execution was nearly faultless, nor because they had read things that put them in sympathy with it, that they listened. There were no "words" to map out the different parts of the composition for them, no "situation" to make them feel the appropriatenesses, and no "programme" (bless us!), even if there had been means of conveying it to them, to supply that "meaning" which the music had unaccountably omitted. The music came straight at them; it happened to them; and they let it. Why did they?

Is the reason perhaps this? It is the special business (and, we hope, delight) of the gardener and the nursery-maid to watch and tend life—and even the ice-cream seller may cherish in private philo-psychical principles which do not, exactly, come out in his public career; life, the fact that a thing is alive and moves and grows, interests them more than anything else. They can do anything with

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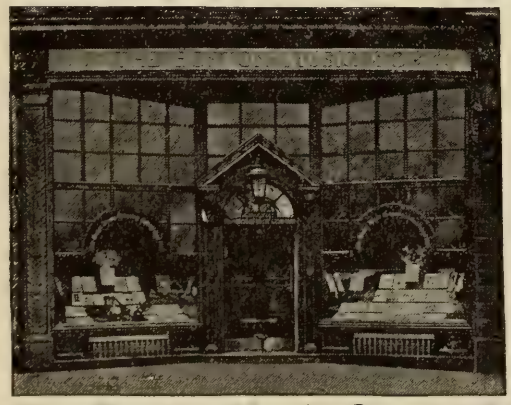
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life except make it. And we are all of us in that same case. But we have the arts. A hint—"a fancy from a flower-bell, someone's death, a chorus-ending from Euripides," or "just when at that swallow's soar your neck turned so"—and off go poet, painter, sculptor, breathing into marble, painting soul, "making" life. Of that company is the man of music, but with a difference. Walter Pater put the difference into stately language about the fusion of substance and form (which musicians have ever since unctuously quoted, but which gardeners would not understand); and it comes to this: that the finished work of the other arts stands as a presentation of life, but the finished (composed and performed) piece of music lives and moves and grows before us, and that, while they present this or that life, music makes us participate in the act of living.

If that is true, several things become clearer. If music does not in itself present that or this life, then attempts to make it do so, as in opera or song, are by so much less music; they are something else, which is often very good, but they are not sheer music. They are an alloy, which for most purposes is better than twenty-four carat. The usual thing to say about a "programme" is that it is worth having, provided the music can stand on its own feet without it; and we see now that that is another way of saying that the music would, *qua* music, be better without it, though, *qua* something else, better with it. Descriptive titles to pieces add nothing except a, to some people, more easily rememberable name; the "Revolutionary" is useful, since Chopin wrote a good many Etudes, and the "Frog," since Hadyn wrote a great many quartets in provokingly identic keys and with no satisfactory way of numbering. Such names are, in fact, what Mr. Cecil Gray calls them—spiritual key-signatures; they seize us not of its story, but of its mood. But no one has thought it worth while to nickname either of Mozart's G minors. All



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these proceed from a wrong conception of music, that in some way it depicts life, and that therefore this piece of music depicts this piece of life. That would be like saying that $a^2 - b^2 = (a + b)(a - b)$ "depicts" the perimeter of a chess-board, and "tells" you it consists of twenty-eight squares; whereas it tells you heaps of other things, many of them more interesting. What music really does is to pour through the ear into the heart the riot and glory of *being alive,* nothing more and nothing less. And that is why we are drawn to listen.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).



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and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns,

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four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

∴

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin,* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. How-

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ever, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that

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the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times,* June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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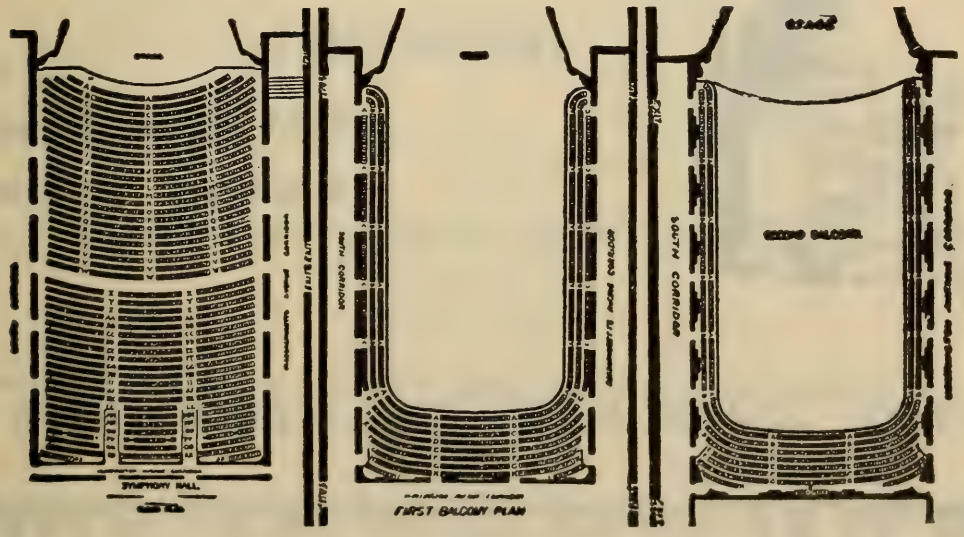
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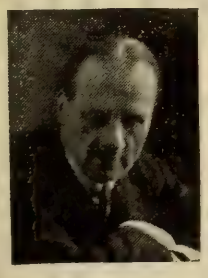
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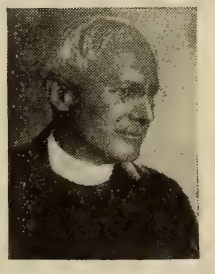
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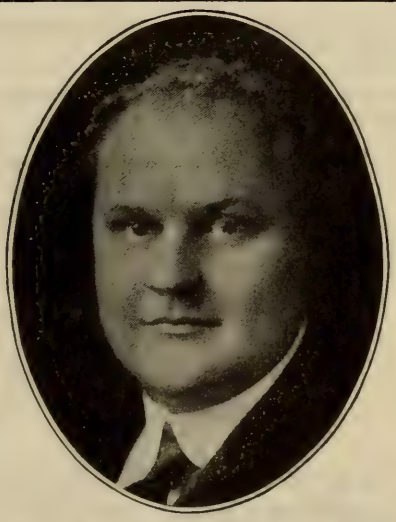
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FIFTY-FIRST SEASON, 1931–1932

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
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Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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This symphony, begun in 1906, was not produced while Mahler was alive. The first performance was at Vienna, in June, 1912. Bruno Walter conducted it. The symphony was published in 1912. The score calls for an unusually large orchestra, with an uncommon number of flutes, oboes, clarinets, and bassoons.

Mahler looked on analytical or explanatory programme notes as the abomination of desolation. He voiced his objections whenever one of his works was announced for performance. If he gave subtitles to the movements of two symphonies—thus the programme of Symphony No. 1, when it was first performed, bore these subtitles: I, "Spring and No End"; II, "Mosaic"; III, "Under Full Sail"; IV, "The Hunter's Funeral Procession: A Dead March in the Manner of Callot"; V, "Dall' Inferno al Paradiso"—these subtitles are not to be found in the published scores.

Mahler's parents were of the tradesman class, in very moderate circumstances. They were ambitious in their longing for education.

*Mahler's parents, as he himself said, believed July 1st to be the correct date. The papers relating to his birth were lost.

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They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and to military music. When he was four years old, he played on an accordion whatever he heard, especially marches of the brass band. Two years later he spent hours with an old pianoforte. When he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the Iglau Gymnasium, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein* at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, talked with him, and declared him to be "a born genius."

Mahler was fifteen years old when, in the fall of 1875, he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied pianoforte playing with Epstein; harmony with Robert Fuchs; composition with Franz Krenn. (Krenn [1816–1897], organist, Kapellmeister at the Michaels Church, composed fifteen Masses and other church music, two oratorios, a symphony, and lesser works, and he wrote treatises. He has been described as

*Famous pianist and teacher at the Vienna Conservatory (1832–1918).

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an excellent musician, taciturn, dry. It was said of him that he had never been young.) At the end of the first year Mahler took a prize for pianoforte playing, and one for the first movement of a pianoforte quintet. In the second year the director, Joseph Hellmesberger, excused him from counterpoint because his compositions showed his knowledge. Mahler in after years regretted that he had been excused. He took other prizes. On July 11, 1878, at the "Schluss production," a Scherzo from his pianoforte quintet was played, with him as the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner, but Mahler never studied with him at the Conservatory or in private. They were warm friends and Bruckner would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, described him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement for the pianoforte (four hands) of Bruckner's Symphony No. 3, was published probably in 1878. While Mahler was at the Conservatory, he studied at the Gymnasium and entered his name at the Vienna University as a student of philosophy and history. Philosophy was a favorite study with him; he was well versed in the writings of

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Kant, Schopenhauer, and Fechner. Goethe and Schiller were familiar to him; he delighted in historical, biological, and psychological investigations. His favorite authors were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly in later years.

Mahler's fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily: a violin sonata was praised; he wrote a "Northern" Symphony; he worked on an opera, "Die Argonauten." These and other works were discarded. His "Klagende Lied" was conceived at first as an opera. There is also mention of an opera, "Ernst von Schwaben."

While he was at the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he was engaged in the summer of 1880 at Hall, in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre, for the sum of 30 guldens, and for each performance 50 kreutzers extra. In the fall he went back to Vienna, where he taught and composed. In 1881–82 he conducted at a little theatre in Leibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. He conducted at the Olütz opera-house in 1882–

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83, and was chorus-master of an Italian season in Vienna. He went to Bayreuth to hear "Parsifal." In 1883 he went to Cassel, where he remained for two years as second conductor with the title of Königlicher Musikdirektor. There he composed his "Lieder eines fahrenden Gesellen," began his Symphony No. 1, and wrote music for *tableaux vivants* illustrative of Scheffel's "Trompeter." This music was liked and was performed in other German cities.

A letter written by Mahler to Hans von Bülow in January, 1884, has been published in *Querschnitt*:

"*Revered Master:* Forgive me for coming to you once more, even at the risk of being held shameless by you, after having been refused admission by the porter of your hotel. When I first wrote you, I did not dream what manner of firebrand your incomparable art was to burn into my soul. Without verbiage: I am a musician who is wandering about in a nocturnal desert without a lodestar to direct my musical opportunities and ambitions.

"At yesterday's concert, when I beheld all that beauty which I had imagined and hoped for, everything became clear to me. 'Here is your home; here is your master. Your wandering must end now or never!' And so now I am here and implore you. Take me with you, in any capacity you wish. Let me become your pupil, even if I must pay my tuition with blood. What I can do or might do, I do not know, but this you will soon find out.

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have also studied piano and composition at the conservatory and, unfortunately, have also been the second conductor at the theatre. Whether such husks of experience can be of any avail to a person who believes in art with the deepest yearning and love, you will be the best judge.

"I put myself in your hands, and if you will accept me, I do not know what would mean greater happiness to me. If you will grant me a reply, I am prepared to subscribe to anything you demand. Oh, at least give me an answer!"*

Bülow was touring with the Meiningen Orchestra in January, 1884. A letter to his wife Marie was dated Cassel, January 21, 1884. If he replied to Mahler, the letter is not published in his voluminous correspondence.† The first mention of Mahler's name in Bülow's letters is in one dated May 5, 1885, where he is listed with Weingartner, Nicodé and Zumpe. In August, 1892, Bülow ranked Mahler with Levi, Mottl, Muck, Paur, Weingartner—operatic conductors of intelligence, good-will and initiative. Having conducted a music-festival at Cassel, Mahler left that city for Prague, where he was second conductor at the German opera-house. Anton Seidl was the first conductor. Rehearsals were entrusted to Mahler, who prepared "Rheingold" and "Die Walküre," but his ability was first recognized publicly by his conducting "Don Giovanni." Later he conducted

*This translation was published in the *New York Times* of November 23, 1930.

†"Hans von Bülow Briefe, 1841–1894"—seven volumes (Leipsic, 1895–1908). "Brief-Wechsel zwischen Franz Liszt und Hans von Bülow" (Leipsic, 1898).

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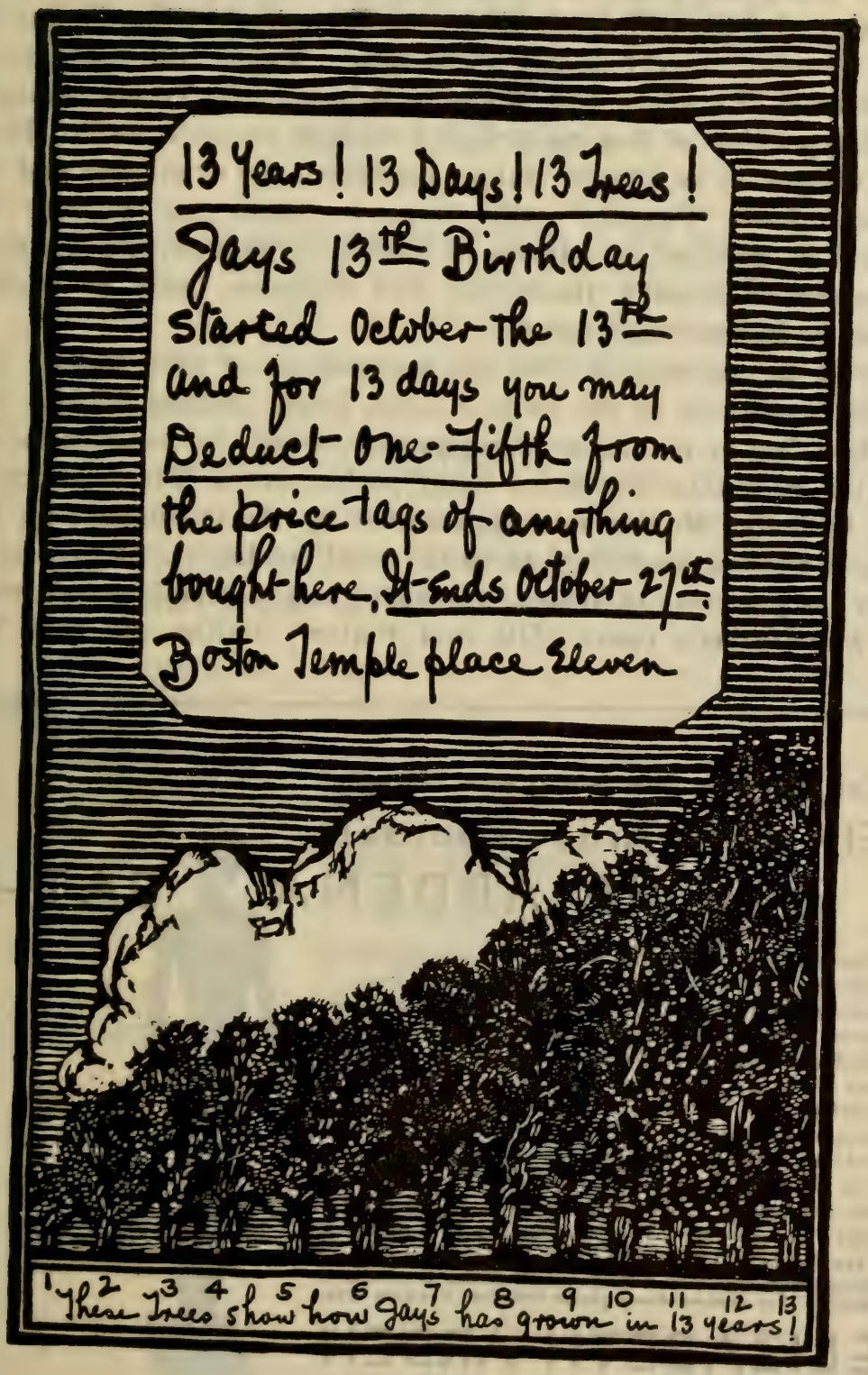
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Wagner's music-dramas. At a symphony concert led by him, three of his songs were sung by Fräulein Frank, the first public performance of any of his works.

Dr. Muck conducted at this theatre in Prague (1886–1892). Paul Stefan states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house; Mahler the Communion scene from "Parsifal." The Deutsche Schulpfennig Verein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to be absent, Mahler conducted the symphony and the excerpt from "Parsifal" with "true *terribiltà* and without the score." He received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later he worked earnestly in Smetana's cause.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera house. Arthur Nikisch was the first, but he had many engagements abroad; he was sick for six months, so Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians; he left Leipsic because he wished to be the chief conductor. At Leipsic he knew the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this. The

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opera was produced at Leipsic on January 20, 1888, with great success.*

Mahler was chief conductor at the Budapest opera-house from 1888 to 1891. The opera-house was in a sorry state; he made it famous throughout Europe, but he could not agree with Count Géza Zichy, one-armed pianist, composer, and poet, who became the Intendant early in 1891. Mahler resigned his position and was called by Pollini to Hamburg, where he ruled for six years and conducted as a "guest" in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company made up chiefly of Hamburg's singers and orchestral players, he visited London and gave performances of "Tristan and Isolde," the "Ring" and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as first conductor of the Vienna Opera House. Soon afterwards he was appointed general director. He ruled with an iron hand; began a reformation of the repertoire; insisted on new *mise-en-scène* of operas by Mozart, Gluck, Wagner. "This was the greatest period of

*An Entr'acte Intermezzo from "The Three Pintos" was performed at a concert of the Boston Symphony Orchestra in Boston on March 6, 1925, Dr. Koussevitzky conductor. This Intermezzo was undoubtedly written by Mahler. Bülow wrote to Richard Strauss in March, 1888, whether the opera was "Weberei" or "Mahlerei," it was an "infamous, old-fashioned trumpery thing."



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the Vienna Opera House," according to Dr. Egon Wellesz of that city. Mahler also conducted the concerts of the Philharmonic Society in Vienna (1898–99 till 1901). From 1898 to 1900 he conducted the Gesellschaft concerts.

Late in 1907—he had married Alma Maria Schindler in 1904—he came to New York, where for three years he conducted operas at the Metropolitan Opera House. Among the operas were the music-dramas of Wagner; "Fidelio," "The Marriage of Figaro," "The Sold Bride," and Tchaikovsky's "Pique Dame." His first appearance at the Metropolitan was on January 1, 1908 ("Tristan and Isolde"); his first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society. In 1909 he was made director of the re-organized Philharmonic Society. He held this position during the seasons of 1909–10 and 1910–11; before the end of the latter season, ill health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he went to Paris for treatment. He proceeded to Vienna, for it was his wish to die there. Inflammation of the lungs brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish, the services were simple. There were no speeches at the grave.

His last year in New York was not a happy one. He was literally

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sick at heart, worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Theodore Spiering, the concert master of the Philharmonic Society, was obliged to conduct in his stead. It was well known that Mahler was worried by well-meaning officers of the Society and by critics who protested, not always without reason, against liberties taken by him in rewriting scores of masters.

* * *

Mahler visited Boston as conductor of the Metropolitan Opera House and conductor of the Philharmonic Society: at the Boston Theatre on April 8, 1908, "Die Walküre" (Mmes. Morena, Leffler-Burkhardt, Kirby-Lunn; Messrs. Burrian, Blass, Van Rooy); April 9, 1908, "Don Giovanni" (Mmes. Eames, Fornia, Farrar; Messrs. Scotti, Bonci, Blass, Mühlmann, Barocchi); April 11, 1908, "Tristan und Isolde" (Mmes. Fremstad and Homer; Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer.)

He conducted in Symphony Hall on February 26, 1910, a concert of the Philharmonic Society, which then visited Boston for the first time: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and third Suites, with the use of a "pianoforte-harpsichord"); Beethoven, Overture, "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

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These compositions by Mahler have been performed in Boston at concerts of the Boston Symphony Orchestra:

1906. February 3, February 24 (repeated by request): Symphony No. 5, C-Sharp minor. Mr. Gericke, conductor.

1913. November 22, Symphony No. 5. Dr. Muck, conductor.

1914. February 28, Symphony No. 5. Dr. Muck, conductor.

1915. February 6, "Lieder eines fahrenden Gesellen," for singer (Paul Draper) and orchestra. Dr. Muck, conductor.

1917. April 6, Songs with orchestra: "Ich atmet' einen Lindenduft," and "Rheinlegendchen" (Julia Culp,* singer). Dr. Muck, conductor.

1929. December 7, "Das Lied von der Erde" (Mme. Cahier and Mr. Meader, singers), Dr. Koussevitzky, conductor.

1930. December 26, "Das Lied von der Erde" (Mme. Matzenauer and Richard Crooks), Dr. Koussevitzky, conductor.

The Boston Symphony Orchestra, Dr. Muck, conductor, performed at an extra and choral concert on January 22, 1918, Mahler's Symphony, No. 2, C minor, with May Peterson, soprano, Merle Alcock, contralto. There was a second performance on February 3, 1918.

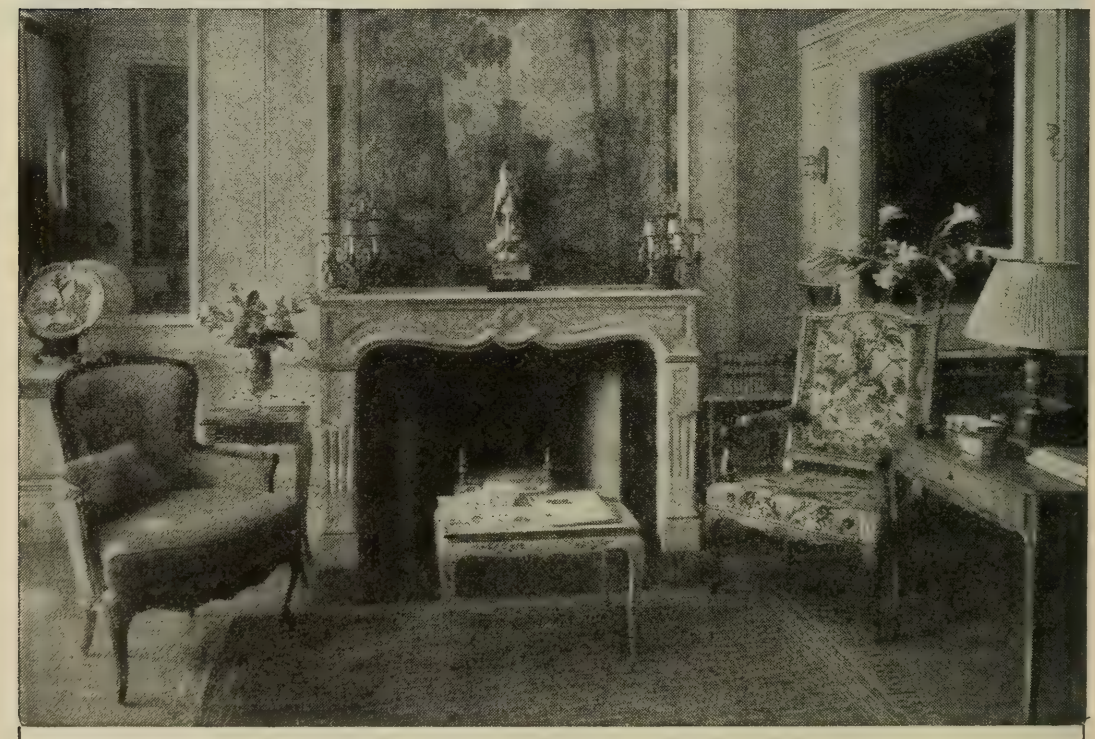
*
* *

Mahler the Composer

Symphonies:

No. 1. D major. Begun in December, 1883; completed at Budapest in 1888; produced at Budapest, Mahler, conductor, on November 20, 1889; published

*Mme. Culp had sung these songs with pianoforte at her recital on December 4, 1915.



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in 1898. The Budapest programme described it as a "symphonic poem in two parts." When it was performed at the Tonkünstler Fest at Weimar on June 3, 1894, through the insistence of Richard Strauss and Dr. Kretzschmar, it was known as "Titan" (after Jean Paul Richter's romance).

No. 2. C minor. Begun and completed in 1894. First performed at a Philharmonic Concert in Berlin, Richard Strauss, conductor, on March 4, 1895. Only the three instrumental movements were then performed. The second and third met with great favor; Mahler was called out five times after the Scherzo. The majority of the Berlin critics distorted or suppressed this fact and represented the performance as a fiasco. The whole of the symphony was performed for the first time at Mahler's concert at Berlin on December 13, 1895. According to Ernst Otto Nodnagel, the critics again behaved "indecently"; took the purely orchestral movements for granted, and heard only the finale with the tenor and contralto solos. One of them spoke of "the cynical impudence of this brutal and very latest music maker." Nikisch and Weingartner were deeply impressed, and the greater part of the audience was wildly enthusiastic.

No. 3. F major, known as the "Summer Morning's Dream," or "Programme" Symphony. Sketched in 1895, completed in 1896. Produced piecemeal in 1896 at Berlin and Hamburg; in 1897 at Berlin. First performance of the whole symphony at a concert of the Allgemeiner Deutscher Musikverein at Krefeld in June, 1902. Published in 1898.

No. 4. G major. Composed in 1899–1900. First performance at Munich by the Kaim Orchestra on November 28, 1901. Mahler conducted. Published in 1900.

No. 5. C-sharp minor, known as "The Giant" Symphony. Completed in 1902.

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First performance at a Gürzenich concert in Cologne, October 18, 1904. Mahler conducted. "Breathless silence after the first movement." At the end much applause and some hissing. Published in 1905.

No. 6. A minor. Composed in 1903–04. Performed under Mahler's direction at the Tonkünstler Fest at Essen on May 27, 1906. Published in 1905.

No. 7. E minor. Composed in 1904–06. Produced at Prague on September 19, 1908. Mahler conducted. Published in 1908.

No. 8. In two parts, with soli and double chorus: first part, hymn, "Veni, Creator Spiritus," as a sonata first movement, with double fugue; second part, the last scenes of "Faust," in form of an Adagio, Scherzo, and Finale. Composition begun in 1906. First performance at Munich as "Symphony of the Thousand" on September 12, 1908, the year of publication.

No. 9. Begun in 1906. Produced at Vienna late in June, 1912, Bruno Walter, conductor. The last movement is an Adagio.

No. 10. Composed in 1909–10; left unfinished by Mahler. First performance at Prague on June 6, 1924, Alex von Zemlinsky, conductor.

Mahler also composed "Humoresken," for orchestra.

VOCAL:

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published with score and pianoforte version in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesange für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo in Mahler's Second Symphony.

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"Das Klagende Lied," for solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed in 1880, was first performed at Vienna on February 17, 1901. There was a revision in 1898; the orchestral score was rewritten after 1900. The poem, based on the old legend of the singing bone, was written by Mahler in 1878. The first part is not published; the manuscript in 1924 was in the possession of Mahler's sister Justine, who married Arnold Rosé, violinist and leader of the Rosé Quartet. The cantata was published in 1899.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied; also a collection of songs with poems by Rückert.

* * *

Some of Mahler's symphonies are described as programme music, but he was no friend of realism as it is understood by Richard Strauss. Mahler was reported as saying: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realistic

*Sung by Ludwig Wüllmer in New York on January 6, 1910, at a concert of the Philharmonic Society, conducted by Mahler.

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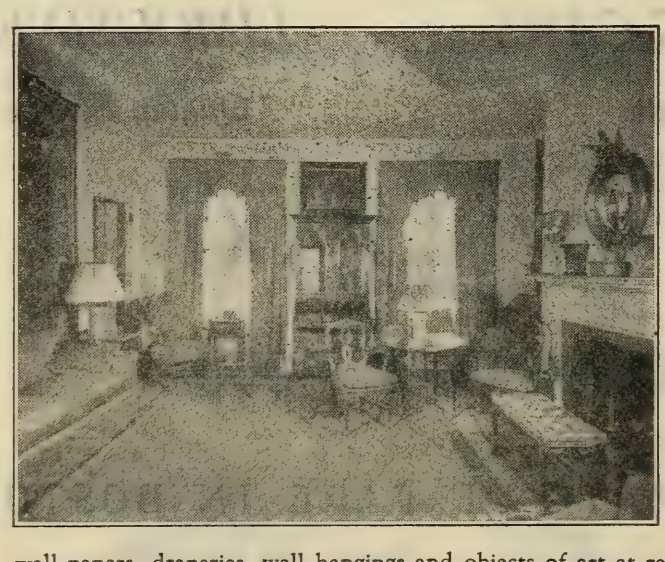
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music, he valued him highly: "No one should think I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that my colleagues and I have found such a comrade in fighting and creating."

Fantastic descriptions of Mahler's works have been written, especially by E. O. Nodnagel ("Jenseits von Wagner und Liszt" [Königsberg, 1902]) and Ludwig Schiedermaier ("Gustav Mahler," [Leipsic, *s.d.*]). Nodnagel will not have the Second Symphony the "Resurrection" Symphony. He says that while the last great appeal, with text partly from Klopstock, brings the eagerly longed-for deliverance, this relief is not that taught in the Church, but according to "our modern philosophical view of life." There is an interesting study of Mahler, as musician, Jew and then Roman Catholic, "The Tragedy of Gustav Mahler," in Paul Rosenfeld's "Musical Chronicle" (New York, 1923).

One reason why Mahler's symphonies were looked at askance by conductors was the enormous orchestra demanded. Number Two called for as many strings as possible, two harps, four flutes (interchangeable with four piccolos), four oboes (two interchangeable

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Sale of Bound Volumes . .	533.00	347.00	788
Interest on Bank Balances .	3,872.40	3,982.97	3,406
Sundry Receipts	862.25	115.02	1,334
Victor Record Royalties . .		7,920.00	4,918
Operating Income	$634,369.75	$744,435.52	$731,220
Payments	796,375.73	830,466.61	869,031
Operating Deficit	$162,005.98	$86,031.09	$137,811
Income Endowment Fund and Interest	16,512.30	17,286.21	$18,092
Net Loss	$145,493.68	$68,744.88	
Subscriptions to Deficit . .			79,180
Surplus from Previous Years			46,950
			$144,222
Operating Deficit			137,811
Surplus July 31, 1931 . . .			$6,411

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penses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$159,434.96	$178,118.38	$190,103.50
mphony Hall Maintenance	107,109.69	109,658.82	117,293.40
ograммes	40,955.03	40,780.32	36,680.63
chestra Salaries	442,982.55	455,219.91	461,914.57
her Salaries	29,648.00	30,171.70	30,590.00
surance	1,681.12	1,818.85	1,718.25
usic	4,624.16	4,677.63	13,114.25
ndry Expense	9,940.22	10,021.00	17,616.62
	$796,375.73	$830,466.61	$869,031.22

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When the Eighth Symphony was performed in Berlin (May 17, 18, 1912), the cost of the two performances was said to be over $12,000. The united choruses numbered about nine hundred singers.

* * *

When two movements from Mahler's Tenth Symphony were played on October 11, 1924, at the close of the Vienna Festival, Dr. Max Graf wrote in the *Vossische Zeitung:* "It was a happy thought to give the Mahler concert at the Staatsoper. Here, more than anywhere else, unfolded the artistic history of Gustav Mahler. It was here that his eyeglasses flashed, that he stamped up the winding stairs into the director's room, where in the antechamber artists gossiped, quickly to be silenced when that pale demon face appeared. Here he sat at the director's desk, with his viperish eyes darting to the furthest corner. From that desk conjuring arms beckoned, pointed, and to the deeps descended a fanatic monk of the Middle Ages, dressed in a frock coat—an ascetic penitent and visionary, Lucifer as an opera director.

"The scene now changes to the present. All the lights are turned on. The Philharmonic, which once upon a time refused to play concerts under Mahler, played Mahler's posthumous work; Franz Schalk, whose animosity against Mahler had been the talk of the Vienna cafés, directed with superior talent; the public listened, visibly affected. Mahler's spirit was in the house, one could hear his heart-beat, the sick, dead-tired heart of a man who has in life suffered many experiences that were senseless and brutal, who brooded on the mysteries of a higher world and before whom lay the shadowy door of death. That is the burden of Gustav Mahler's last symphony. Gustav Mahler's widow has published a facsimile of

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the Tenth Symphony, and those who turn its pages are gripped when they read Mahler's last utterances.

"This music, which, in great part, remains merely sketched, was written by a doubter. He has looked death in the eye and the phantom has been his life-long attendant. Even in his First Symphony the death-march sounds always in his work; sometimes it is scornful, crude, excessive; sometimes pathetic. In his Second Symphony, in his 'Lied von der Erde,' the mysterious horseman is ever-present to the wearied man. The death thought never leaves Mahler. (His brother, a highly gifted musician, committed suicide.) The last years, especially after the hymning flight of the Eighth Symphony, increased his morbidity, and, as Mahler outlined the Tenth Symphony, doubts and indecision assail him. Under the notes of this work, here and there, he has dashed off certain words and short sentences, cries of agony. In the third movement in one place can be read, 'Death-work' (a foreboding); at another, 'God, O God, why hast thou forsaken me!' then, 'Mercy' and after a few measures, 'Thy will be done.'

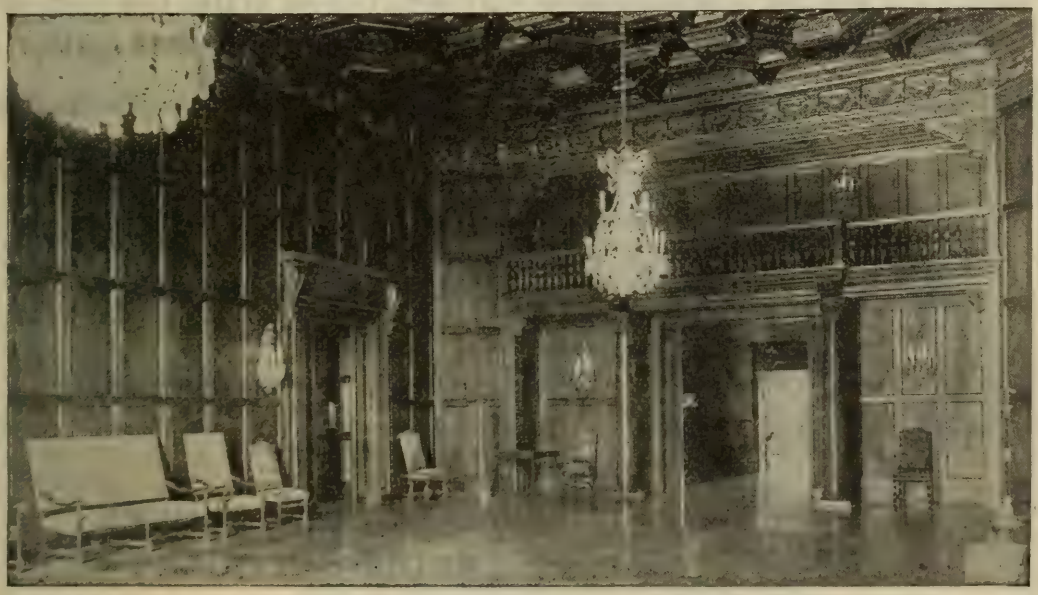
"Even more terrible is the title of the fourth movement. Here he says: 'The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be—

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that I may forget!' This movement ends with a hollow drum-beat and the words: 'You alone know what it signifies. Ah! Ah! Ah! Farewell, my play-instruments. Farewell! Woe is me!' His inspiration was his beloved wife, Frau Alma. Under the last measure there is one solitary word, the love-call of the doubter: 'Almschi.' I know nothing more harrowing than the sight of this score, which reveals a Mahler warned by sickness, shaking with the fear of death, and yet persevering in his work.

"The death symphony consists of five movements. The first is an andante, a wonderful piece in F-sharp minor, played as sketched in the score, which was certainly not the final form that Mahler would have given it had he lived. . . .

"Mahler's last work remains a sketch, but when one delves into these sketches wondrous music begins to sound; music by a man who, like Dostoievski or Strindberg, has passed through all the torments of life, through the fiery crucible of men's sorrows, and, like a mystic of the Middle Ages, every nerve trembling, has sought his God and found Him, where each seeker has found Him, in the greater love."

* * *

Mahler's Music

To the Editor of the *New York Times:*

The music critics of New York City are agreed upon at least one point—Gustav Mahler, as a composer, is hopeless. Year in and year out, the performance of one of Mahler's works is invariably accompanied by the same disparaging reviews. Yet no critic has been able to explain just what it is that Mengelberg—and for that matter all



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Germany, Austria, and Holland—finds so admirable in Mahler's music.

If I write in defense of Mahler it is not merely for the pleasure of contradicting the critics. As a matter of fact, I also realize that Mahler has at times written music which is bombastic, longwinded, banal. What our critics say regarding his music is, as a rule, quite justified, but it is what they leave unsaid that seems to me unfair.

If one discounts for the moment the banal themes, the old-fashioned romantico-philosophical conceptions so dear to Mahler—if one looks at the music *quâ* music—then it is undeniable that Mahler is a composer of today. The Second Symphony, which dates from 1894, is thirty years ahead of its time. From the standpoint of orchestration, Mahler is head and shoulders above Strauss, whose orchestral methods have already dated so perceptibly. Mahler orchestrates on big, simple lines, in which each note is of importance. He manages his enormous number of instruments with extraordinary economy, there are no useless doublings, instrument is pitted against instrument, group against group. So recent a score as Honegger's "Pacific 231" is proof of Mahler's living influence.

The present-day renewed interest in polyphonic writing cannot fail to reflect glory on Mahler's consummate mastery of that delicate art. The contrapuntal weaving of voices in the Eighth Symphony—especially in the first part—is one side of Mahler's genius which I believe the critics have not sufficiently appreciated.

As for the banality of Mahler's thematic material, I have found that generally no matter how ordinary the melody may be, there is always somewhere, either in the beginning or end, one note, one



harmony, one slight change which gives the Mahler touch. (Every page he wrote has that individual quality that we demand from every great composer—he was never more Mahler than when he was copying Mozart.) In any case, even when his musical ideas prove barren, I am fascinated by what he does with them and how he clothes them.

That Mahler has on occasion been grandiloquent is undeniable, but I fail to find any bombast whatsoever in "Das Lied von der Erde." Most critics, I believe, would agree with that statement. Yet they are so prone to discussing Mahler's music in generalities that any one unfamiliar with that composition would be led to suppose that it, too, was full of sound and fury signifying nothing.

Mahler has possibly never written a perfect masterpiece; yet, in my opinion, such things as the first movement of the Seventh Symphony, the scherzo of the Ninth, the last movement of the Fourth, and the entire "Das Lied von der Erde" have in them the stuff of living music.

AARON COPLAND.

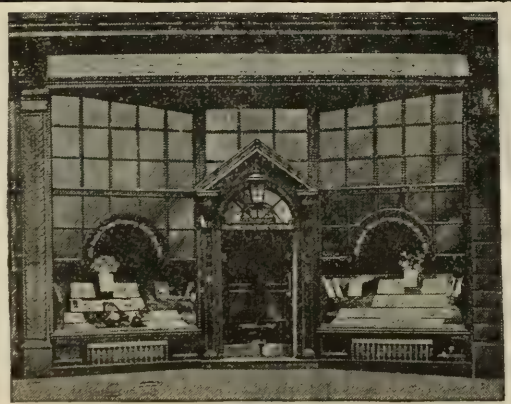
New York, April 2, 1925.

A SIEGFRIED IDYL RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836,



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at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was composed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise Cosima, the desks were put on the stairs and the tuning was in the

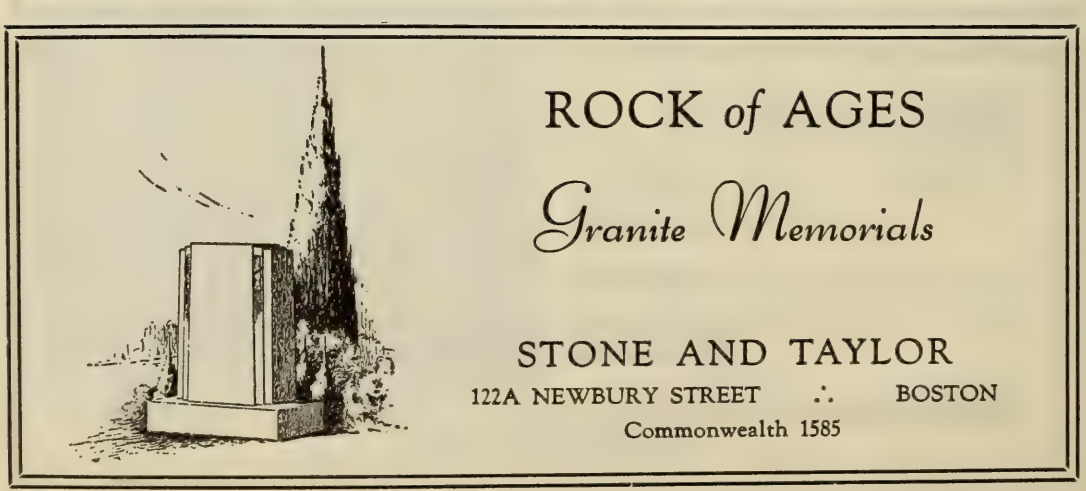
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kitchen. The orchestra took its place on the stairs, Wagner, who conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly." The performance began at 7.30 A.M. The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner con-





ducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.



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(By A. H. Fox Strangways)

The giving of opera in English *is* a task, and there seem to be those who do not understand that. "And this is what we gave the subsidy for?" said a voice after the "Walküre." Yes, madam, this, or rather, what it may bring; but as it has taken us two centuries to forget how to sing-and-act, it is not to be supposed that we shall remember in a few nights how to do it. Against that voice we balance another—a young man, perhaps enjoying this form of entertainment for the first time owing to the low prices, or understanding opera for the first time because it is in his own language. "Wonderful stuff, isn't it?" he said, after the second act, and one would have liked to hear what he added to that after the third. It is a task of whose size not even the performers have a clear perception. They will have in most cases to sing a translation, and all the vested, and invested, rights to the publishers are up against their getting a good one. They will have in every member of the audience a critic, but not necessarily a hostile critic, of every word, both of its sound and of its sense. And being undemonstrative English men and women, accustomed hitherto to let emotion leak out at most in a flash of the eye or a curl of the lip, they will have now to translate it in terms of stance, pose, gait, and gesture—things that come naturally to an Italian or a Frenchman, or that are faithfully learnt up by a painstaking German.

For opera is precariously balanced on two three-legged stools, one above the other. The three legs of the lower one are singing, acting, and playing. They are interdependent. It is not *any* singing. but singing to a definite purpose, to a plot that is buried away in a situation which the acting and the music partly create. It is act-

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ing not to the spoken but the sung word, and as that goes roughly five times as slow, there is five times as much acting to be got into the time. The playing, again, is not that of the musician exercising and rejoicing in his powers, but an act of sympathy; few pianists and few conductors truly attain to this: it is not the negative "not to drown the voice," but the positive imagining of how you would feel if you were in the singer's place, and when to support, to guide, or even to sacrifice him.

And the other stool is the sheer act of singing, with its three legs– the music, the words, and the voice: they, too, are interdependent. The song, and quite equally the recitative or chorus, is the melody *and* the words: and though some people in the audience may say it doesn't much matter what words you sing, and others that they would rather the words were in Thibetan so that they needn't have to know how much the poetry is being ruined by being sung, yet the singer knows perfectly well that words are his mainstay and his peril, and therefore he had better make friends with them. Again, the music is what it is because a voice, with all its strength, and all its limitations, is going to sing it, and because in the song music reverts actually to what it always is potentially; and the words can become twice themselves when the composer lends them

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wings, and the singer climbs and planes and loops upon these. Take away one of these legs and singing falls to the ground.

Our two main difficulties are the translating into, and the singing of, English. The badness of translations can be exaggerated, and often is; because people tear a sentence away from its context and say "this is ridiculous" (which it then is), or read the libretto instead of hearing it sung, and say "this will never do" (which it won't, without the music). But I protest that Jameson's "Meistersinger," for one thing, is good. He has a number of needless rhymes—how needless, anyone can see who considers Shakespeare's practice; but the publisher insisted on his putting them in. And he has a foolish phrase occasionally, like "Craze, craze, everywhere craze," instead of the obvious "Mad, mad, all the world's mad," to which the singer might easily alter it (provided, of course, he didn't sing either "mud" or "marred"). But much of what Sachs and Eva have to say to each other is good sense:

> Through thee my wisdom I have won;
> Through thee my spirit I have known;
> Through thee I live,
> Through thee I strive:
> And, noble, brave, and free,
> Thy spirit grew in me.

—may not read perfectly, but it says what she wants to say, and sings well, all but one note (which she might alter, and leave the purists to make a fuss—if they noticed it).

Then there is the singing of English. In our speech we usually murder it. But singing, especially singing-and-acting, can't afford it. A singer *must* pronounce: he can't, for instance, repeat the sentence, if his interlocutor says "What?" And if he will only speak as he must, he will have the reward of singing as he ought: he has only to sing this thing that he has spoken perfectly. Folksong knows that: the music-hall knows that; mothers with babies, men marching, shipwrecked men, every one who is in earnest knows that. When the singer stops pronouncing, we know he does not mean what he sings. When Ketzal really means his nefarious drollery, or Wotan his last farewell, he sings. There is no real argument at all for opera

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in English unless we hear the words, not from some sometimes but from all always. There is only one exception to that. It is when Wagner, or anyone else, prevents the singer being heard through his heavy scoring. If the singer then tries to show by shouting that he has the voice for Wagner opera, or the audience praise him for showing it, both ought to be ashamed of themselves. He must consent to being drowned: that is Wagner's responsibility, not his. The sun still shines behind the cloud. When the cloud rolls by, his voice will come out like a gleam of sunshine, if he has been singing right: and right singing is ultimately diction—at least, so a little bird tells me.

THE ART OF GABRIEL FAURÉ

(EMILE VUILLERMOZ in the *Christian Science Monitor*, November 1, 1930)

On the threshold of this new musical season, I should like to put the following question to French professionals and amateurs: Is your conscience clear in regard to Gabriel Fauré? Be so good, indeed, as to reflect seriously upon the paradoxical phenomenon represented by the mysterious oblivion into which, for the last few years, the work of one of the greatest musicians of the world's history—and particularly one of the artists who embodies most completely the essence of French art—seems to have fallen. Consult the concert programs; you will not once find the name of the composer of the "Bonne Chanson." At orchestral concerts, they play neither the Prelude to "Pénélope," nor the graceful suit of "Pelléas," nor "Caligula," nor "Shylock," nor the lovely Overture to "Masques et Bergamasques." It is uncertain if, once a year, anyone will deign to let us hear his superb "Ballade" for piano and orchestra.

But, you will say, Fauré never sought orchestral successes. His art was first and foremost an art of intimacy. So be it! Let us then look at the song recitals and chamber music concerts. Is his name more honored there? No more so. The pianists do not dare any

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more to give his Impromptus, Nocturnes, or Ballades. The singers seem to ignore the three collections of "Melodies," the "Bonne Chanson," and the "Chanson d'Éve." And the violinists no longer remember the Sonata, his trios, or his quartets. I should like to know, so as to publish them, the figure of composer's rights totaled by public performances of the masterpieces of Fauré during a year. The figure would dishonor at once concert managers, virtuosi, and public.

It is understood that Fauré's music is not an article for export. Outside French frontiers, it seems, we are told, to listeners of good faith to be an almost incomprehensible thing. In Germany they consider it to be insignificant, and they see in it nothing more than a drawing-room entertainment. In other countries, they wonder what the secret is of this language without apparent significance. One of the most illustrious of French soloists told me that in America his impresario forbade him to include the name of Fauré on his programs, so as to avoid certain failure. The name of this master of charm has become essentially uncommercial.

This is extremely serious. Without doubt, Fauré never courted public success and it is very evident that nothing in his æsthetic is done to entice or provoke it. But it is a mistake to conclude from this that his works represent a financial catastrophe in a program. Unfortunately, the years pass and the irreparable happens; the silence that has been established around Gabriel Fauré has hindered the recruiting of eventual admirers in the generation of today. What one might call the "Fauréan sense" has been

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allowed to fade out among ordinary music lovers. This delicate sense cannot be easily defined. It is a serious receptivity, allowing whoever possesses it to enter into direct contact with what is most mysterious and profound in pure musical emotion.

To love and understand Fauré, one must at all costs have a musical nature. Fauré is pure music in the strictest acoustical meaning of the word. It is no good bringing anything in the way of painters' or sculptors' gifts to listen to him. One may be unmusical and still love Beethoven or Berlioz. That is what explains the imposing number of the clientele of these two composers. But the same does not apply to Fauré. If you are not sensible to the pleasure given by certain modulations, if you do not taste the disturbing flavor of certain harmonies, if you are not interested in the subtle laws of the gravitation of notes round a tonic, dominant or leading note, you will understand nothing of this style, disconcerting in its apparent simplicity. Certain foreign amateurs of music have experienced no difficulty in becoming initiated into the style of Debussy or Ravel, but they are put off by the nonchalant fluidity of Fauré's writing, which under its apparent classicism contains the most magnificent revolutionary audacities. There is between this music and the great majority of listeners of every country a terrible lack of comprehension.

What is most disquieting in this indifference of the musicians of today toward a genius of this quality is the impossibility of finding a public for an aristocratic art. Fauré is before all else an aristocrat of music. He has gifts of inimitable elegance, thoroughbred grace, ease, and discreet reserve. These are qualities which

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not only do not interest the majority, but in some obscure way irritate them. The present development of our customs makes a deeper and deeper breach between an artist of this sort and our post-war public. In a few years perhaps no one will understand anything more of the "Parfum Impérissable" and the "Soir."

Is it tolerable? Must one, without saying a word, be a witness to this disappearance of one of the purest musical geniuses not only of this epoch but of all time? No one must again lift up this torch that nothing should extinguish. One must place a guard of honor around Fauré's work and defend it against the hostility of tradesmen. One must make him heard as often as possible and under effective conditions. One must give the professor of distinction to our youth. One must teach them to be interested afresh in the delicate, subtle, and wonderful qualities in the life of sound. One must show them that the exquisite sport of writing music may be developed in a sphere very different from the scholastic. Those who do not understand Fauré cannot boast of penetrating the style of Debussy or that of Ravel. Fauré's work is a key that opens all the doors of modern music. Let us beware of losing this precious talisman. One must at all costs resist the wave of prosaicism that has been breaking over the world in the last few years and is submerging the memory of Gabriel Fauré.

Overture to Tannhäuser Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pen-

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sion Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

* * *

The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mme. Siedenburg; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

The first performance of the opera in Boston was at the Boston

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* * *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

* * *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

* * *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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Mozart . . . Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace.
II. Andante di molto.
III. Finale: Allegro vivace.

Morris Concerto for Piano

I. Allegro; Andante.
II. Variations on the Negro Pilgrim Song.
III. Rondo.

Strauss "Ein Heldenleben," Tone Poem, Op. 40

SOLOIST
HAROLD MORRIS

There will be an intermission after the Concerto

A lecture on this programme will be given on Thursday, October 22, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

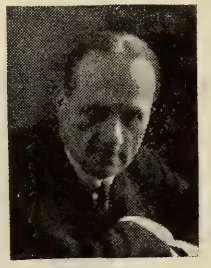
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Sunday Evening, October 25



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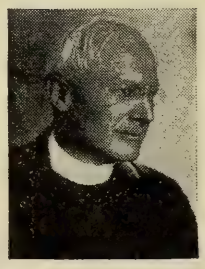
AUTHOR OF
"Scaramouche," "The Sea Hawk," etc.

SUBJECT

"FICTION IN HISTORY."

William Dana Orcutt
will introduce Mr. Sabatini

Tuesday Evening, October 27



ABBÉ ERNEST DIMNET

AUTHOR OF
"The Art of Thinking," "The Brontë Sisters," etc.

SUBJECT

"EUROPE FROM A PARIS BALCONY."

Prof. Robert E. Rogers
will introduce Mr. Dimnet

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY–FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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FRIDAY AFTERNOON, OCTOBER 23, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 24, at 8.15 o'clock

Mozart . . . Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace.
II. Andante di molto.
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Morris Concerto for Piano

I. Allegro; Andante.
II. Variations on the Negro Pilgrim Song.
III. Rondo.

(First performance)

Strauss "Ein Heldenleben," Tone Poem, Op. 40

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Symphony in C major, No. 34 (Köchel No. 338)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d'Agosto, Salisburgo, 1780." The symphony is supposed to be the one mentioned by Mozart in a letter from Vienna, April 11, 1781: "I have lately forgotten to write that the symphony conducted by old Bono* went *magnifique,* and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten doublebasses, eight violoncellos, and six bassoons."

The symphony was played at a concert of the Boston Symphony Orchestra in Boston for the first time on April 1, 1899. Mr. Gericke was the conductor. The score calls for two oboes, two bassoons, two

*Joseph Bono (or Bonno), born at Vienna in 1710, died there in 1788. He was the son of a running footman in the service of the Emperor Charles VI., who sent the boy to Naples to study composition. The Emperor took him on his return into his service as Imperial Conductor and Chamber Composer. Bono wrote these operas: "Ezio"; "Il vero omaggio" (1750); "Natale di Giova" (1740); "Danae" (1744); "Il Re Pastore" (1751); "L'Eroe Cinese" (1752); "L'Isola disabitata" (1752); "Atenaide" (1762); two oratorios, "Isacco" and "San Paolo in Atene"; also music for the church. He was one of the greatest teachers of singing in his period. He conducted the Wiener Tonkünstler Societät from 1775 till his death, when he was succeeded by Salieri. This society refused membership to Mozart, because he could not present a certificate of baptism.

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horns, two trumpets, kettledrums, and the usual strings. There is no minuet.*

The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn† composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares

*In the autograph score there is one page of a minuet, which Mozart crossed out. The symphony is one of several that he wrote without a minuet.

†Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.

I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

II. The second movement, Andante di molto, F major, 2-4, is

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III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony.

* * *

MOZART

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Music has travelled since the death of Mozart, but scarce forwards. Schools have their day and pass. Change accosts every art; and progress is the most delusive term that ever bewrayed the tongue of man. In this day we are fearful of pleasure; guiltily we eye the innocence of mere delight; we are for the marriage of the Muses—as it were to make honest women of them. The minor human mind has reached so strange a confusion that it has come to consider music as a matter of (more or less) articulate language.

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Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laughter; and adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development—the picture is but a logical exaggeration of much wild criticism—we are to regard as a high illustration of progress in music! The times of Mozart are indeed dead,—"dead and done with."

The musical spirit of Mozart's generation was in peculiar harmony with his genius. Then, in the phrase of Mr. Herbert Statham, "Counterpoint was still a pure joy to the craftsman; when symphonies might be written in two or three days, or an overture or a sonata turned out the evening before an announced performance, with no idea of an object beyond the frank delight in beauty of melody and finish of form and execution; with no demand from the audience for a meaning to the work, and (thank Heaven!) no one to flourish the showman's pointer through the pages of a *programme raisonné.*" And through it all you follow the steps of the

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little musician, mostly radiant and splendid, as he passes from honor to honor, finally from undenied supremacy to a wasting poverty and an almost hidden death. In courts (you know his little suit of pale blue satin, his white silk stockings) playing to astonished kings and queens; in drawing-rooms discussing impromptus with a miraculous exuberance; in the arbor composing his "Don Giovanni,"—perennial glory "of our blood and state"; in his bedroom the night before the production, writing the overture, the while his wife persuaded wakefulness by the telling of fairy-tales; in the Sistine Chapel recording in his memory, at a hearing, the secret and unpublished papal "Miserere"; or, on the stage, surprising his Zerlina into a satisfactory scream; at billiards, smitten by that angelic melody known now as "Ave Verum"; finally, evolving his "Requiem"—under the impression of strange superstition,—through all these famous scenes you follow a man of art whose emotions were transmuted during their passage into pure and absolute music. The foolish world has declared that melody is dead, that it is a thing outworn, that the combinations needed for its existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art—to be ever fresh and new and immortal and young—he might have

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demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song?* One is recorded, after hearing the music of Mozart, to have sighed, "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are most futile. Music has grown no older, never can grow older—if it be music indeed, and not a self-conscious array of sounds—than the age she had when Mozart—himself a culmination, himself the greatest expression of a great school—touched the true zenith of his art. One uses such words as these with perfect deliberation. None can deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed; and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could

*"The Fringe of an Art" was published in London at the Unicorn Press in 1898.—P.H.



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distinguish the sixteenth part of a tone; and of Mozart, that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereas the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels—that is in truth the description of Mozart's music. Sane—because scholastic—in design, it is clothed with the rarest inspiration of genius; compact in body, it is elaborated with the insight of a supreme master; gay yet restrained, exuberant without effervescence, serious not sombre, instant in effect yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed—you would say unsurpassable. Yet we who recently chronicled his centenary are vehement over the progress that our music has made since the day when the "little master" signalled in dying a trumpet effect for his "Dies Irae." We are moderns, all of us.

* * *

MOZART'S LAST YEARS

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of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde,* a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his (Mozart's) body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither has 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace to his ashes!"

As John F. Runciman wrote*: "It may be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister—he hardly dared to claim social quality with the citizens who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toenails scarcely knew of his existence. Still, he was a burgher, even to the killers of pigs and the tanners of hides; he was thoroughly respectable, and probably paid his taxes as they came due; if only by necessity of his

*"Old Scores and New Readings: Discussions on Musical Subjects" (London, 1899).

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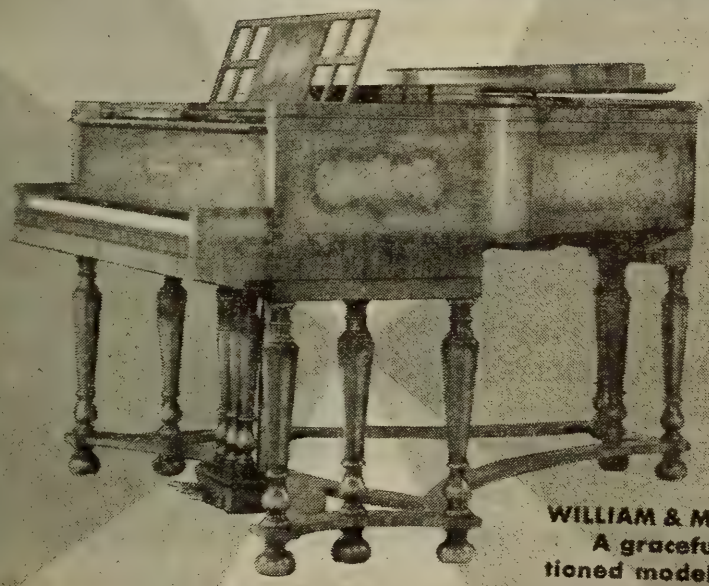
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office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor and presumably never paid his taxes; we may doubt whether he often went to church*; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and, as he grew older, he lived more and more within himself and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri. . . . Mozart lived in the

*Mozart was of a deeply religious nature, as is shown by many of his letters to his father. In one letter he spoke of not liking when journeying to attend the Mass, for the churches were cold.—P.H.



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last days of the old world, and the old world and the thoughts and sentiments of the old world are certainly a little *passés* now. But if you examine 'Don Giovanni' you must admit that the Fifth and Ninth Symphonies, 'Fidelio,' 'Lohengrin,' the 'Ring,' 'Tristan,' and 'Parsifal' have done nothing to eclipse its glories; that while fresh masterpieces have come forth, 'Don Giovanni' remains a masterpiece amongst masterpieces, that it is a masterpiece towards which all other masterpieces stand in the relation of commentaries to text."

As Runciman says, Mozart in 1788 was unappreciated save by a few, among whom were Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

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Mr. Morris's teachers have been Edgar Stillman Kelley, Rothwell, Godowsky, Scalero, and Thalberg. He was awarded the degree of B. A. by the University of Texas.

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"The words of the Pilgrim Song are as follows:

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"'I'm a poor wayfarin' stranger,
While journeyin' thro' this land of woe.
Yet there's no sickness, toil and danger
In that bright world to which I go.'"

* * *

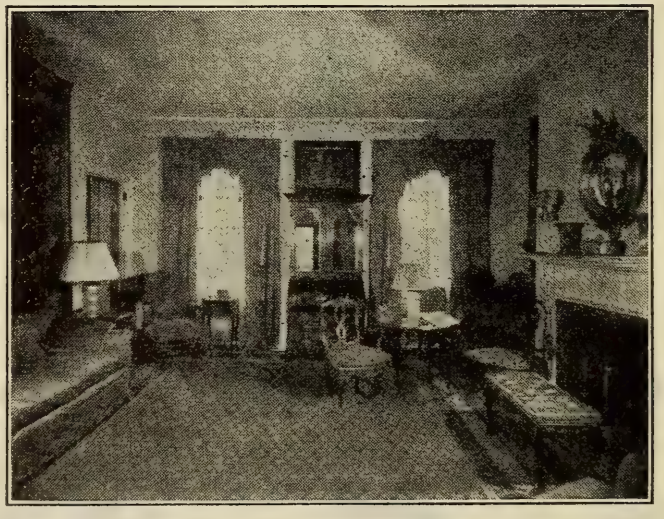
The score calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, wooden block, glockenspiel, xylophone, and the usual strings.

* * *

The list of Mr. Morris's compositions includes a symphony, "Poem after Tagore's 'Gitanjali'"; Variations on "Dum-a-Lum," Negro Spiritual for chamber orchestra; concerto for piano and orchestra; string quartet; piano quintet; piano and violin sonata; Rhapsody for piano, violin, and violoncello; piano sonatas; songs.

There have been performances of his music by the Boston Symphony Orchestra under Dr. Koussevitzky; New York Philharmonic Society under Mr. Stransky; Los Angeles Philharmonic Orchestra under Rothwell; Cincinnati Symphony Orchestra under Ysaye; Rochester Philharmonic under Hanson; League of Composers, New York; Pro Arte Quartet; New York String Quartet; Hans Lange Quartet. His Trio and String Quartet were chosen by American committees of the International Society of Contemporaneous Music to send abroad.

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TONE-POEMS AND THEIR PROGRAMMES: A STIMULUS OR A PROP?

By M. D. Calvocoressi

(*London Daily Telegraph*, Sept. 13, 1930)

There have been of late complaints that the notices in the programmes of the Promenade Concerts did not give enough information on the "programmes" of certain works. Granting, as a matter of principle, that nobody has the right to suppress a "programme" which a composer gives us as part and parcel of his scheme, still I cannot repress a strong inclination to connive at the suppression whenever there is the slightest excuse for admitting that the programme is not actually intended to be taken jointly with the music, as a glass of water to help in the swallowing of a pill.

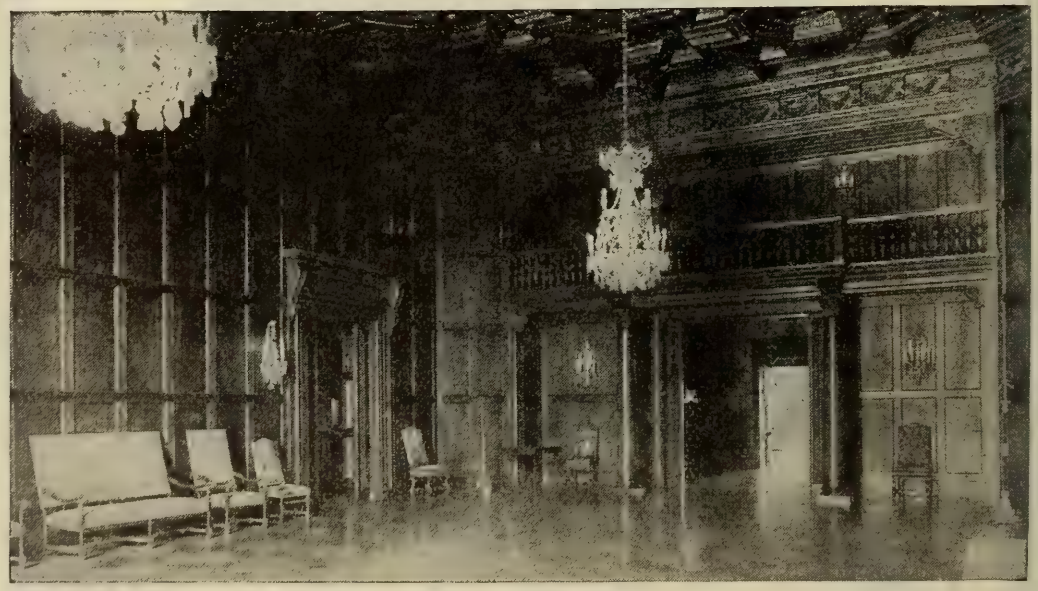
For instance, there can be no question of overlooking the words "Ganz der Papa! Ganz die Mama!" in the "Sinfonia Domestica." Strauss wishes them to stand exactly where he has put them, by way of explanation. But when Glazunof prefaces the score of "Stenka Razin" with the story which inspired that admirable tone-poem, is there any reason to believe that he wishes listeners to watch for

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the moment when the Cossack looters rush in, or when the Persian princess is thrown into the water? I think there is none.

The allegro vivace corresponding to the one episode comes in a way that is musically perfectly logical and satisfactory. The loud, fierce climax that corresponds to the other is brought about by an equally logical and telling progression, which is the very keystone of the architecture. The more one thinks of the programme while listening, the less ready one is to appreciate the fineness of the composer's musical achievement.

A programme, after all, is but a stimulus which the composer selects to help him achieve his own ends, and it is his business that

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Symphony Hall Rents, etc. .	94,131.69	96,727.61	98,532.7
Programmes	52,915.83	52,682.82	42,718.2
Sale of Bound Volumes . .	533.00	347.00	788.5
Interest on Bank Balances .	3,872.40	3,982.97	3,406.0
Sundry Receipts	862.25	115.02	1,334.1
Victor Record Royalties . .		7,920.00	4,918.6
Operating Income	$634,369.75	$744,435.52	$731,220.2
Payments	796,375.73	830,466.61	869,031.2
Operating Deficit	$162,005.98	$86,031.09	$137,811.0
Income Endowment Fund and Interest	16,512.30	17,286.21	$18,092.0
Net Loss	$145,493.68	$68,744.83	
Subscriptions to Deficit . .			79,180.3
Surplus from Previous Years			46,950.5
			$144,222.8
Operating Deficit			137,811.0
Surplus July 31, 1931 . . .			$6,411.8

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MENTS	1929	1930	1931
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phony Hall Mainten- ice	107,109.69	109,658.82	117,293.40
rammes	40,955.03	40,780.32	36,680.63
estra Salaries	442,982.55	455,219.91	461,914.57
r Salaries	29,648.00	30,171.70	30,590.00
rance	1,681.12	1,818.85	1,718.25
ic	4,624.16	4,677.63	13,114.25
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	$796,375.73	$830,466.61	$869,031.22

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the music he writes should provide all the stimuli needful to listeners.

The music grows out of the programme as a blossom out of a flower-bed. The one object of the bed is to provide the flower. If the flower is beautiful we can admire it without reference to the bed. If this is deficient in shape, color, or fragrance, matters are not mended by calling our attention to the amount and quality of leaf-mould, lime, nitrates, and phosphates that went to the rearing of the flower.

An objection to this uncompromising view is, of course, that it amounts to laying down the law as to which materials creative artists may or may not use. I lay down no law. I simply state that unless music is wholly significant to me apart from any "programme," I find no significance whatever in it.

I wonder what the very people who might raise the objection would think, say, of a painting that remained unsatisfactory until music was played to make its meaning clear and its proportions satisfactory. In all likelihood, they would feel that they had very little use for a painting of such a kind.

They might not jibe at the notion of a composer aiming at depicting, quite unambiguously, a teaspoon in music (Strauss is said to have used these very words to explain his ambitions); but what would they think of a painter who introduced a teaspoon in a picture with the object, not of exploiting its shape, color, and position as necessary elements in the pictorial scheme of which it is part, but only of telling us all that can be said of this particular teaspoon, or of teaspoons in general, or of the notion of a teaspoon in the abstract?

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They would think him no painter at all, unless his achievement could stand on its own pictorial merits quite apart from all the intentions that had gone to its making. There is no reason of principle why music "depicting a teaspoon" should not, even so, be a necessary, perfectly intelligible part of a worthy musical scheme. Then it is to the musical function, not to the descriptive, that the listeners' attention should go.

There was a time when composers of tone-poems did not realize that by laying stress on their "programmes," they risked handicapping both their music and their audiences. A majority of the lay public are all too prone, as it is, to think of all music in terms of stories and descriptions only, exactly as they think of the subjects of pictures far more than of purely pictorial significance.

For the writer of notices, the case, therefore, is clear; unless he feels sure that a composer has used his "programme" not as a stimulus, but as a prop, he must encourage audiences to think of the music. I far prefer the writer who gives too few references to "programmes" to him who gives too many (often crediting composers with intentions that would greatly surprise them). And I, for one, never miss an opportunity of urging listeners to forget all about the "programmes" while the music is being played.

A few tone-poems depending on their "programmes" will then suffer, but a vast quantity of admirable music will at last be seen in its true light.



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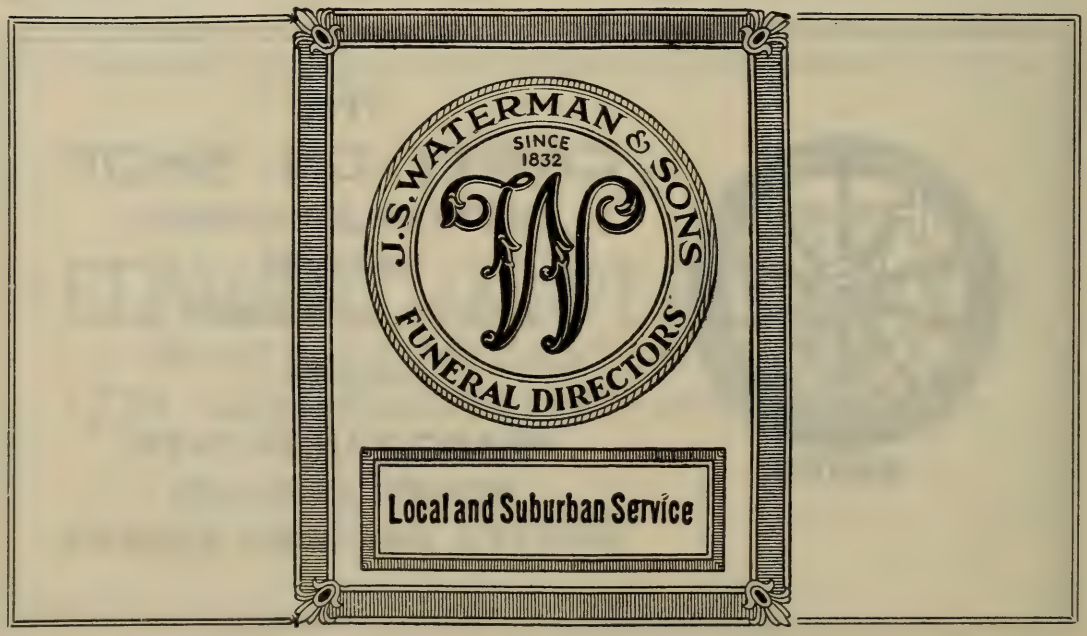
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COMPOSERS' MISSED OPPORTUNITY

By R. W. S. Mendl

When we reflect upon the fact that so much of the most beautiful music ever written has expressed the mutual love of man and woman, it is somewhat strange that the consecration and consummation of that love in marriage have called forth relatively so small a quantity of fine music. The slow movement of Beethoven's Fourth Symphony, the duets in the second act of "Tristan," the first act of "Die Walküre," and the third act of "Siegfried"; the passages between Anne and Fenton in Verdi's "Falstaff"; the countless glorious love songs of Schubert, Brahms, and Wolf; the love scene in Berlioz's "Romeo and Juliet" Symphony; the tender passions which we find portrayed in many of the madrigals and part songs of the great Elizabethan composers, comprise but a portion of the world's magnificent love music. But wedding music is not conspicuous for its quality (with few exceptions), or even for its abundance.

It has been customary to couple weddings with funerals—if only because these two ceremonies represent for many Englishmen the sole occasions on which they wear top hats and tail coats. But, as compared with funeral music, bridal music has not, in the past, risen to great heights. The burial of the dead naturally evokes deep emotion and the contemplation of the mystery of things, and it is scarcely surprising that it should have inspired sublime music. We owe to it such great examples as the second movement of the "Eroica" Symphony, the funeral march in Beethoven's A-flat Sonata (Opus 26), "Toll for the Brave," the "Dead March" in "Saul," the



slow movement of Chopin's B-flat minor Sonata, and Siegfried's "Trauermarsch," in "Götterdämmerung."

But the serene, profound happiness of the ideal marriage has hardly ever been deliberately reflected in music. So far as the act is concerned, there seems to have been a tendency to regard a wedding mainly as an occasion for mere light-hearted rejoicing, Mendelssohn's march, delightful though it is, was written for the wedding at the conclusion of one of Shakespeare's most fantastic comedies, and Parry's agreeable "Bridal March" was composed to celebrate the union of Peithetairus and Basileia in "The Birds" of Aristophanes—an "opera bouffe" of the period.

Both are really better suited to their original settings than to the solemnization of holy matrimony in church. Grieg's "Wedding Day" is most attractive, but it is hardly great music. The march from Rimsky-Korsakov's "Coq d'Or" is a gorgeous piece of grotesque pageantry. The Prelude to Act III of "Lohengrin" is brilliant and festive, and the bridal march and chorus from the same opera are appropriately happy and have a kind of religious air about them. None of this, however, is Wagner at his finest. Most of Mozart's delicious comic opera, "Le Nozze di Figaro," deals with the events leading up to the barber's wedding. The event itself is celebrated in a few pages towards the end of the third act.

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Stravinsky's ballet music, "Les Noces," of which the B. B. C. gave the first concert performance in England, is not merely pagan, but primitive. It may not represent most people's idea of a wedding, but it is an exhilarating affair—all rhythm and color, both vocal and instrumental. Melody and harmony are of little account here. It contains amazing rhythmic variety and energy, frequent syncopation, and brilliant xylophone effects. With its four pianos, it is the very acme of percussiveness. But it is hardly an expression of the mood in which most men and women are married—at least, in Europe or America!

If only Handel and Beethoven had been married themselves, they might have been moved to write some great wedding music. Handel, perhaps, came nearest to creating bridal music in the lovely chorus at the end of the first part of "Solomon," which seems to lull the king and his queen to sleep. It is a pity that Bach, who combined a genius for truly sacred art with personal happiness in his married life, did not (apparently) compose music specifically for marriage.

True, he might have written at too great length for the short service which the bridal couple and their friends always desire, but

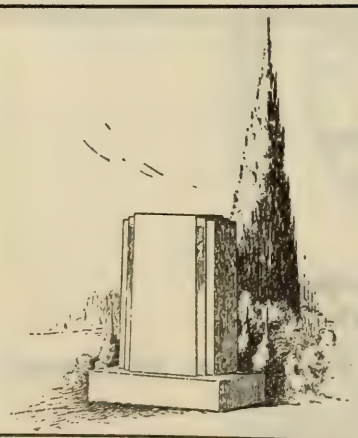
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he might anyhow have given to us some great musical thoughts appropriate to the occasion, instead of our having to draw upon all sorts of music, much of it inappropriate or inadequate to express the feelings either of the principal participants in the ceremony or of the bulk of the congregation.

THE PROBLEM OF STRAUSS

By Ernest Newman

(*The Sunday Times* of London, May 3, 1931)

Listening to the "Rosenkavalier" again on Monday and the selections from "Salome" on Wednesday, I found myself once more pondering the old question of what is fundamentally wrong with Strauss. Why has he not become a better all-in-all composer than he is? Why does his work, surveyed as a whole, give you the uncomfortable feeling that, with ever so little a turn of fortune's wheel, it could have been much better? We do not feel like this about most composers, even the minor ones; we recognize that the whole work of a Mendelssohn, a Grieg, or a Schumann was con-



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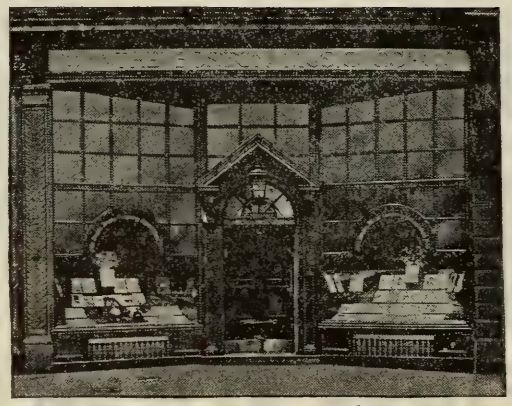
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tained in, and pre-conditioned by, the germ cell from which he sprang. He took full advantage of his gifts and his opportunities; and if he failed to reach the first flight it was not because the Fates had played any further unkind trick upon him after their first niggardliness toward him in the matter of endowment.

But with Strauss we feel that he began with everything in his favor, but something went wrong with him after the game had started. We look at this or that work of his, or this or that page in each of the works, and say to ourselves that the man who could write this had it in him to achieve anything. Composers such as the others I have mentioned never come into the category of the giants, excellent as they are in their own class; by no possibility could the original cell from which these bantams or feathers or lightweights sprang have developed into a heavyweight of the class of Bach, Beethoven, Wagner, or Brahms. But there are pages by the dozen in Strauss—the recognition scene in "Elektra," for instance, the trio in the "Rosenkavalier," the ensemble of the comedians in "Ariadne," the final scene of the first act of the "Rosenkavalier," and the first long monologue of Salome, to say nothing of whole



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works, such as "Don Juan," "Tod und Verklärung," "Don Quixote," and "Ein Heldenleben," that are carried out magistrally from start to finish—that prompt us to say that the composer who could do such things as these had it in him to become the equal of almost anyone in musical history. All the necessary qualities are there—profundity, beauty, fire, thoughtfulness, wisdom, pathos, pity, exquisite sensitiveness, copiousness of invention, finish of detail, breadth of span, a technique that is the equal of anyone's.

How is it, then, that this extraordinarily gifted composer has on the whole gone back, instead of forward, in the last twenty years of his life? How is it that at a time of life when any other musician of his gifts and his experience would have been producing his best work, Strauss has sunk to the level of the deplorable "Egyptian Helen," has lost himself in facile platitude, is using his colossal technique merely to make the big windmill revolve with tremendous fuss and clatter but without grinding more than the minimum of corn?

The answer may be, in part, that Strauss has taken too much out of himself by his conducting: no man can hope, in these strenuous days, to work as hard as Strauss has done in the opera house and the theatre and still have the full potential energy of his brain

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and body available for thinking. No doubt part of the explanation is the simple one that for the last thirty years of his life he has been, though perhaps without realizing it himself, a tired man. But one suspects another cause as well, one equally potent and far more subtle. Time has found him out, because he was not made originally of the stuff that grows and endures. He has been a victim of modern many-sidedness, of a capacity for assimilating experience without possessing the apparatus for turning the experience into art. This is a purely modern malady. For some reason or other the ancients escaped it. Bach, for example, was content—had perforce to be content—with virtually the one rather narrow circle of experience from the beginning of his days to the end. He exploits the same emotions, the same forms, the same technique in his last works as in his first. The psychic nature of Mozart has never been adequately studied: his problem awaits for its solution keener psychological perceptions and a subtler critical method than anyone has shown himself capable of at present. Much has been written about Mozart, but next to nothing that gets to the secret centre of the elusive, baffling soul of the man and the musician.

When he died, a new impulse was coming into music; composers were being driven by the pressure of events to break up the old forms in order to express a new wealth of experience. A new epoch for music began with Beethoven, whose career was one convulsive effort to bend the language and the forms of music to the uses of an incessantly expanding experience of life. When we come to Wagner we see the other Titan of the nineteenth century embodying a fresh view of the infinite world of thought and action in each of the works

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of his prime, and finding a new vocabulary and a new principle of organization for each successive inner world as it took shape within him.

The trouble with Strauss seems to be that while Nature gave him in separation almost everything that she has given to even her greatest musicians, she denied him one thing that she gave in abundance to Beethoven and Wagner—the subtle spiritual chemistry that is necessary for continuous growth. He has done many novel and audacious things. But he has never undergone so fundamental an upheaval as Beethoven did in the Eroica and Wagner in "Tristan," two works after which the nature and the course of European music could never again be what they had been before. Strauss's spiritual build was not of the kind that brings an artist, unknown to himself, to such a pass as this. What is more, he has been unable to retain possession of his own conquests, many and remarkable as they have been. It is true that Beethoven never wrote another Eroica, nor Wagner another "Tristan"; no man could possibly take two strides of this size in the course of one life. But the new musical substance they had thus created in the convulsion of their inner need they never afterwards lost; it remained seminal in them through all their future metabolisms.

With Strauss, however, the inward chemistry does not persist. He throws out the most marvellous new growths from time to time, but there has been no guarantee that they in their turn will lead to the formation of new tissue, or indeed that they will persist in

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the parent stock. At a time of life when any other composer of his general capacity—a Beethoven, a Wagner, a Brahms, a Verdi, an Elgar—has retained and consolidated all he has won in the way of spiritual experience, so that his music becomes mellower, wiser, subtler in its beauty, Strauss can do no more than grind out plausible formulæ that are the mere rind of the old fruit, with no organic substance within, no savor, no fragrance. The inner chemistry has ceased.

Will it function just once more before the end? Will Strauss achieve his "Parsifal," his "Falstaff," his posthumous quartet? The chances of that are remote; but if ever he does, if ever his artistic soul is purified to that point of self-regardlessness, if ever he manages to gather together and fuse the best of the old Strauss and purge himself of the worst, the work will surely be a world's marvel. But for all this, it is to be feared, he lacks the supreme self-surrendering idealism of the truly great artist.

It is not without significance that most of his finest work takes the shape of a mournful meditation upon the failures of life. His two greatest studies in psychology are the defeated idealist Don Quixote and the Marschallin who has learned that youth and beauty and love do not endure as long as the heart's desire for them. If Strauss ever retires within himself and looks back upon what he was at first and ponders upon what he might have been, he probably asks himself sadly what has become of the high-minded eager youth that so nobly tried to square his account with the world in "Guntram," and by virtue of what subtle weakness in himself he has sunk into the tired and cynical musical gamester of the last ten or fifteen years.

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Tone-Poem, "A Hero Life," Op. 40 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

* * *

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses,

*"Ein Heldenben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—*i.e.*, his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.

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two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

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composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battlefield, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
 (*a*) The Foes of the Hero (second section).
 (*b*) The Helpmate of the Hero (third section).
III. The Life-Work of the Hero.
 (*a*) The Battlefield of the Hero (fourth section).
 (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

The Hero

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides

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of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?' "

The Hero's Antagonists*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate†

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesserton."—Adolf Weissmann.

†Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

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duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

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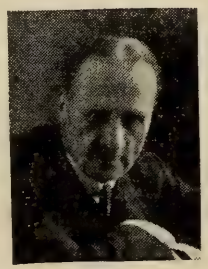
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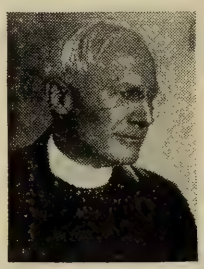
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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY–FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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THE 'CELLO



THE violoncello belongs to the ancient family of viols, springing from the popular sixteenth century *viola da gamba*. In Shakespeare's *Twelfth Night* it is said of Sir Aguecheek . . . "he plays o' the viol de gamboys."

The violoncello was made to accompany the thin tones of early violins. It marked the beginning of an appreciation of tone. With its coming almost every *viola da gamba* was converted into a violoncello . . . Andreas Amati (1520–1577) was to the violoncello what Stradivari was to the violin. Thirty-eight of his bowed instruments were sent by Pope Pius V to the King of France, in 1572.

Though the Italians were the first to develop the violoncello, the French did much to establish it. When Louis Duport (1749–1819) worked out his system of bowing and fingering, and of shifting from position to position, he brought agility and grace into the playing of the violoncello . . . After Voltaire had heard Duport play at Geneva, he said, "Monsieur, you know how to turn an ox into a nightingale!"

Berlioz said of the violoncello's place in the orchestra, " . . . nothing is more voluptuously melancholy or more suited to the utterance of tender, languishing themes than a mass of violoncellos playing in unison upon their first string."

* * *

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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. — *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

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Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 6, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 7, at 8.15 o'clock

Corelli Suite

Sarabande—Gigue—Badinêrie

Sibelius Symphony No. 4 in A minor, Op. 63

I. Tempo molto moderato quasi adagio.
II. Allegro molto vivace.
III. Il tempo largo.
IV. Allegro.

Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

There will be an intermission after the symphony.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

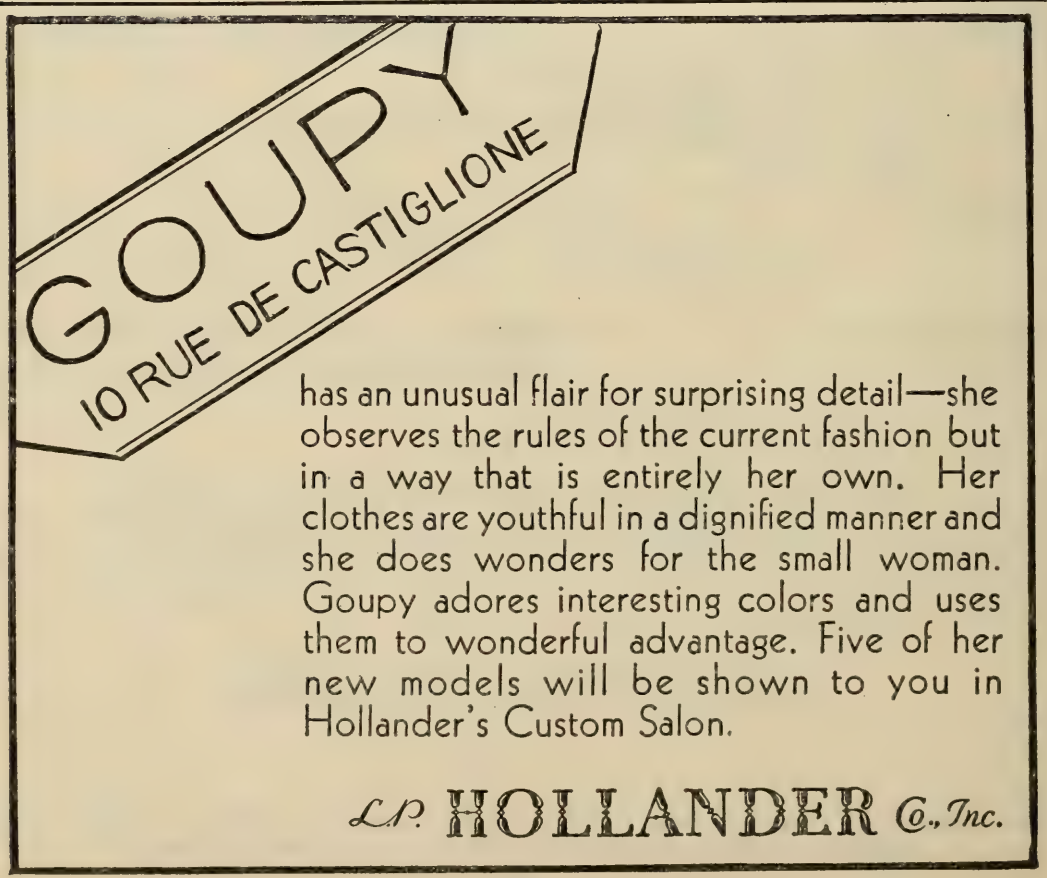
(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (Folies d'Espagne, the last movement in Op. 5)‡

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's, birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Societa Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown to Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam *circa* 1700.



Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679–81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.* He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about $300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story

*George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

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MARGARET RUTHVEN LANG	
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GENA BRANSCOMBE	
Hail ye Tyme of Holiedayes	.12
WM. LYNDON WRIGHT	
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GUSTAV HOLST	
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BORIS LEVENSON	
Stars were Jewels in the Sky	.10
HAROLD V. MILLIGAN	
Three Christmas Carols	.12

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that, going to Paris in 1672, he excited Lulli's jealousy, who by intrigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister,* but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer:

"Corelli, was almost the first composer who showed a consistent

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instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

* * *

The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Ouverture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

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Symphony No. 4, A minor, Op. 63 Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, when the composer conducted. The first performance in the United States was by the New York Symphony Society, Walter Damrosch conductor, on March 2, 1913.* The first performance in Boston was by the Boston Symphony Orchestra, Dr. Muck conductor, on October 24, 1913. The symphony was played again by this orchestra on November 13, 1914 and November 2, 1917.

The score, dedicated to Elro Järnefelt, calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings. In the last movement a glockenspiel is added.

Mrs. Newmarch says that this symphony, "like the earlier ones, is music of an intimate nature, and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

*The symphony was performed at a concert of the Philharmonic Symphony Society, Mr. Toscanini conductor, on March 19, 1931.

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When the symphony was first performed in New York, Walter Damrosch made prefatory remarks. Henry Edward Krehbiel, reviewing the concert in the *Tribune* of March 3, 1913, wrote: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part." Timid Mr. Damrosch! "He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each movement."

Mr. William J. Henderson of the New York *Sun,* noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has ele-

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mental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

On the other hand the critic of the *Evening Post* declared that the symphony was "as inconsequential as the ravings of a drunken man"; the *Tribune* reviewer said it was the work of a cubist in music.

These were the contradictory opinions of writers in the New York of 1913.

* * *

After the performance at the Birmingham (Eng.) Festival, the



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symphony was performed at Bournemouth, but not in London until March, 1920. The *Daily Telegraph* then said:

"It is as subjective and intimate as the Elgar symphonies, and more remote. One is conscious one is listening to big music; the form is conventional, the treatment original and masterly; the orchestration vivid and powerful, repudiating mere fashions. One keen and intelligent (and honest) concert-goer was heard to remark, 'I'm not educated up to that.' Precisely—for the stuff of this symphony requires some understanding. It is a work to be heard—not merely read—many times before one can get anything like a proper appreciation of its qualities. There are passages, even in the externally gay Scherzo, that simply baffle one by their aloofness. It was very finely played and heartily applauded, though without undue demonstration."

There was another performance in London in February, 1921. The *Times,* knowing the first five symphonies, thought the Fourth "incomparably the finest. It stands out from its companions in its absolute directness of movement and simplicity of line. Its very simplicity is baffling. . . . The fineness of this sympathy is of the ascetic type which refuses the luxuries of sound and finds a miracle in the simplest relations of notes. From these relations the tunes grow naturally as folk-tunes grow. From the intonation of two

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notes at the outset comes the whole of the first movement; a perfect fifth is the source of the most expressive melody which crowns the third movement. There is nothing abstruse about it; people only fail to understand it because they cannot believe that any man could be so simple and so real as Sibelius here shows himself to be."

* * *

In 1913 and 1921 many in England and in the United States were unwilling to admit that Sibelius had come into his kingdom or were unable to recognize his importance.

I. A pedal movement on two notes, with a solo violoncello theme over it, gives the material of the opening. A theme based on the theme of the introduction takes the place of the second theme (strings over chords for bassoons and horns). The fantasia section is remarkably free. There is a recapitulation section in the orthodox manner.

II. There are hints at the broad chief theme, hints given by horns, later by violoncello before the theme actually appears.

III. The Scherzo is uncommon in this respect, there is no third part. The ending is abrupt, so unexpected that it surprised and disconcerted audiences when the symphony was first performed.

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IV. In this rondo there are strange harmonies and apparent confusion of tonalities. After the great climax, "a climax of grim rage and despair . . . the movement ends dully, hopelessly, in a dead gray. A reiterated, discordant complaint of the oboe, and some soft A minor chords of the strings, always more gray, and the symphony, rebellious, enigmatical, the symphony of a man who shakes his fist in helpless fury at the sky, is over."*

ADDENDUM. Programme Book, October 23. Page 152. Concerto by Morris, fourth line from the bottom. Insert "in 1890" after "born at San Antonio, Texas."

ENTR'ACTE

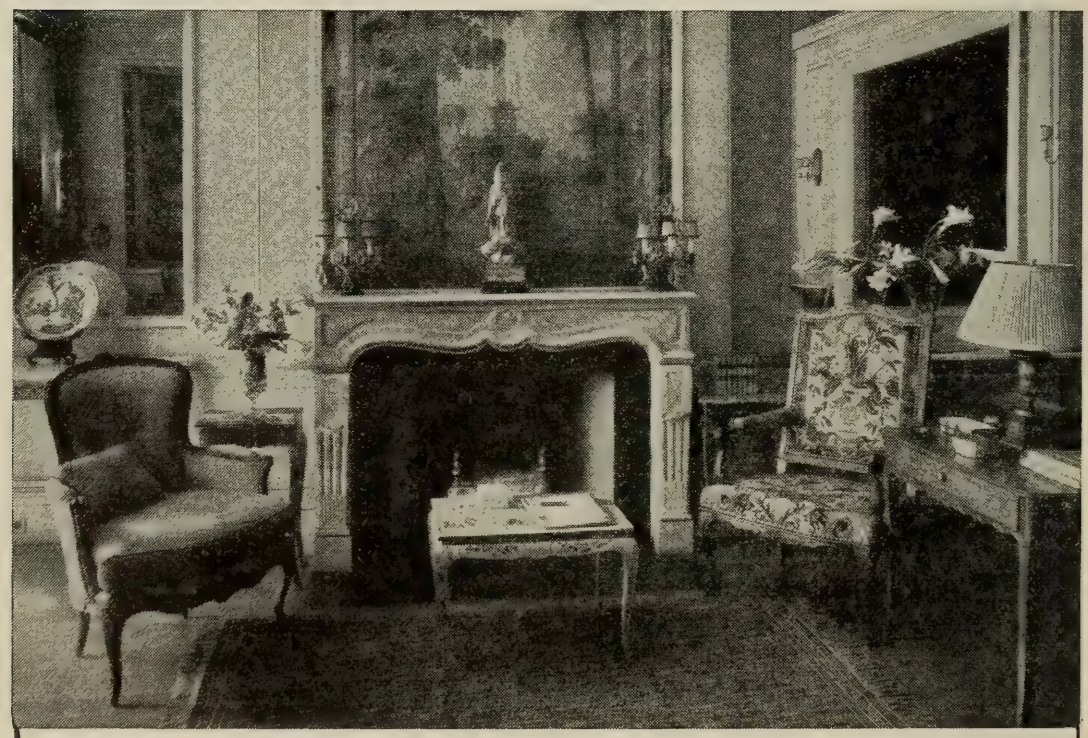
NEW PROBLEMS

By ORLO WILLIAMS

(*Daily Telegraph*, London, July 25, 1931)

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*Olin Downes in the *New Music Review* (New York), September, 1914.



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living activity which must not stand still but keep pace, through the sincere efforts of enlightened composers, with the changing spirit of generations. The course of his musical career has been a constant effort, by trial and error, to attain in his own work a style which should be both Italian and European, and to impress upon his fellow-countrymen the need of mutually adapting the fundamental qualities of the Italian spirit and the new musical ideas of the twentieth century. He has been successful, though not without a bitter struggle, both in precept and example, and no friend of what he has called "international" music, *i.e.*, something analogous to a musical Esperanto or to "international" cookery.

It is all the more fitting, then, that attention should be called to his most interesting and (in the best sense) provocative book of articles on music which has recently appeared in Italy under the curious title of "21 + 26" (Rome, Augustea). These figures represent nothing more mysterious than his years of education and of practice, as their sum represents his age. And the book contains some invaluable articles on the living issue of the trend of modern music, especially in Italy, some exceedingly interesting reminiscences of such musical heroes as Busoni, Puccini, Fauré, and De Falla, as well as some very adroit and well-founded replies to certain controversial statements.

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It is a book that every musically-minded person who can read Italian should read; and it will afford them considerable entertainment, especially in the ruthless portrait of a reactionary musician whom he characterizes as "an organic whole made up of a parasite, a pageboy, a Shylock, a maiden lady, and an undertaker."

The articles, however, which have most intrigued me are two in which Signor Casella glorifies jazz. In his article on "Necessary Music," dated 1929, he expressed the view that the "universal triumph" of jazz since the war was, like short skirts and bobbed hair, a necessary response to a mass-necessity, that it is essentially comparable to the Commedia dell' Arte (*i.e.,* as an art of improvisation upon a given subject), and that it deserves assiduous study, and he said: "I feel it an honor to have been one of the first European musicians to understand—even before the Americans themselves—the singular importance of this grandiose phenomenon."

Later in the same year he published the second article, "Il Jazz" —which, by the way, the Italians pronounce "Yats"—in "L'Italia Letteraria." Its aim was primarily to give a clear and reasonable account of jazz to a public which was frequently misled by prejudiced attacks upon it as barbaric music, not worthy of any atten-



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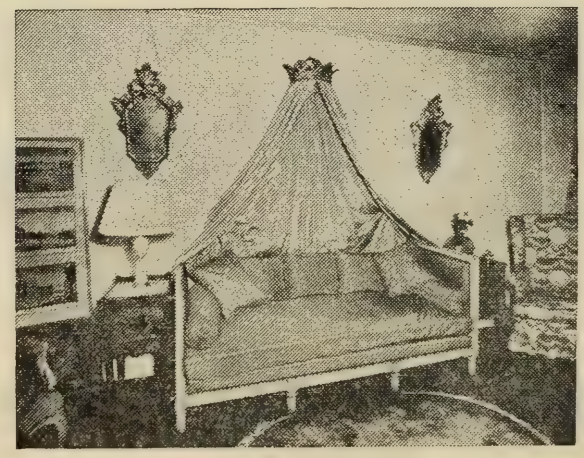
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tion from the people from whom sprang the great Italian composers. This aim it admirably fulfills, and I would hazard the guess that no clearer description of what exactly jazz means and no more persuasive plea for its musical possibilities have ever been written in any language.

Signor Casella points out very truly that jazz is based essentially upon two characteristic elements, syncopated rhythm and an instrumental technique; also that it is of Negro origin, and definitely non-European in style. Of these two elements, especially of the instrumental, he gives a spirited account, saying quite truly that the Afro-American genius discovered a new world of possibilities by exploring the resources of certain instruments well known to Europeans for centuries, but always considered by them under fixed and traditional aspects, inventing the trombone glissando, the chattering and hysterical muted trumpet, the piano used like a superior xylophone and saxophone-virtuosity. He further says that the technique of jazz-playing will always remain "exotic and inassimilable to Europeans." Finally, he writes: "Jazz introduces new and important problems, such as that of the rights of the interpreter over the music that he plays. Jazz constitutes an enormous revolution in the old relations between composer and interpreter.

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"While formerly the interpreter was—or at least was supposed to be—the respectful servant of the composer, in jazz the interpreter becomes all at once infinitely bolder, and his rights over the music that he interprets amount to neither more nor less than those exercised by the old actors of the Commedia dell' Arte, who simply invented the dialogue on a canvas furnished by the poet. Are we to believe that a similar revolution in the family of music will start from jazz, or will this new form of relations and rights remain limited to dance-music? We are in a period to-day in which such changes are taking place in the arts, above all in music, that we must be ready for anything."

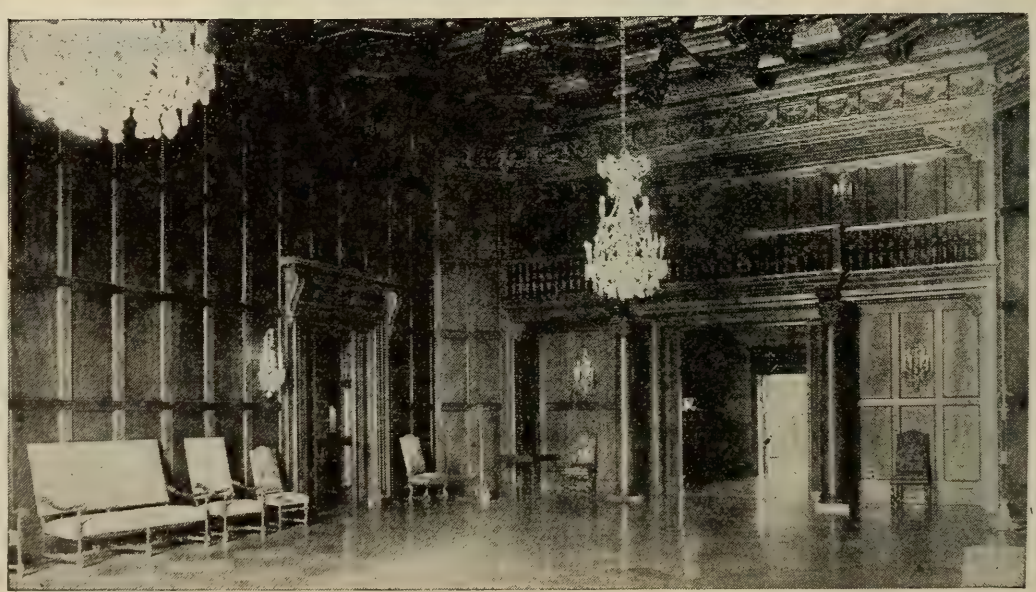
These words are typical of their writer and do him honor. And yet, just as he confesses to have had in youth an excessive enthusiasm for Albeniz, Stravinski, and Schönberg, now perhaps he is unduly overcome by the possibilities of jazz. We Anglo-Saxons perhaps are in a better position than the Italians to consider jazz coolly. We do not misunderstand it; we hear a great deal of it and by the very best performers, and enlightened opinion is not overprejudiced against it. But, to my mind, its possibilities, that seemed so rich to Signor Casella in 1929, are already appearing rather threadbare, its special instrumentation is losing its novelty, and its essential

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merits—of rhythmic elasticity and new sound combinations—to have been those of many composers before jazz. (Think only of the last movement of César Franck's Variations Symphoniques, which so far as rhythm goes is excellent jazz.) The problem of improvisation, however, is in quite a different category. Here again, however, jazz did not break quite new ground. Busoni, as Signor Casella admits, improvised on the work of the great composers when he played their works on the piano. But will any composer ever consent to publish a work entitled "Suggestions for Improvisation"? Perhaps Signor Casella will lead the way.

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ON "EXPLAINING" MODERN MUSIC

By A. H. Fox-Strangways

(*The Observer*, London, October 4, 1931)

The letter in the issue of September 6, which spoke of the difficulty of "opening up the matter of modern music in words," voiced a desire we all feel—the desire to give ourselves some account of the pleasure (or pain) with which new and strange sounds affect us. In particular, the writer remarked, quite truly, that vague discourse about "idiom" explains nothing. An idiom is merely a *peculiarity;* and the "idiot" who makes use of it to explain the obscure by the more obscure is merely a *peculiar person,* who is at pains to say that he has nothing to say. Can we find something to say?

Let us get to grips at once. The "Honeysuckle and the Bee" would not be exactly what it is if the slow movement of Bach's Concerto for Two Violins, the slow movement of Beethoven's Fourth Symphony, and a heap of other things had not been in the air, whether its composer consciously thought of them or not. The "Meistersinger" overture would not have taken quite its actual form if somebody, Liszt perhaps, had not been recently playing in Wagner's hearing the Diabelli variations (particularly I, III, IV, and XXIV). The song squanders its material; the overture tightens it up. What is it that makes us say that? It is the way, probably, the song treats the tune as if it were an end in itself, battens on it, states it all, and leaves nothing to the imagination; whereas the overture assumes the tune, and sets to work to get a leverage upon it and open vistas beyond it. But whether we can actually trace a source or not (and on the whole we seldom can, and don't want to), music is always a passage, perhaps a progress, from the known to the

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unknown; otherwise it could not convey anything to us at all. Our musical life is a pilgrimage from Raff's Cavatina to Beethoven's, and we are all at different stages of that pilgrimage. (This is lucidly put in another letter on September 13.)

The next point to notice is that we can refer to these works because everyone knows, or can look up, the "Honeysuckle" and the "Meistersinger" and their sources, but that there are a good many things that are not known to this or that man, and to which we cannot therefore refer. Then, supposing the work to be known, in order to talk intelligibly about it, it is necessary to say what part of it we are talking about. That can be done only by naming the bar (in the "Meistersinger" overture, bars 1, 27, 97, 134). That is all right provided writer and reader can both count accurately (since publishers won't number the bars); but, even then, there is the further difficulty of explaining what is the exact point for which it is cited. To quote in staff notation, when there is room, is useful in simple cases; but, as a rule, a bar means little without its context on both sides, and there are also some who cannot auralize what they see. In the absence of chapter and verse, composers, quite rightly, read no musical criticism; because, in Dean Inge's words, "If I agree with the writer, I know most of what he wants to tell

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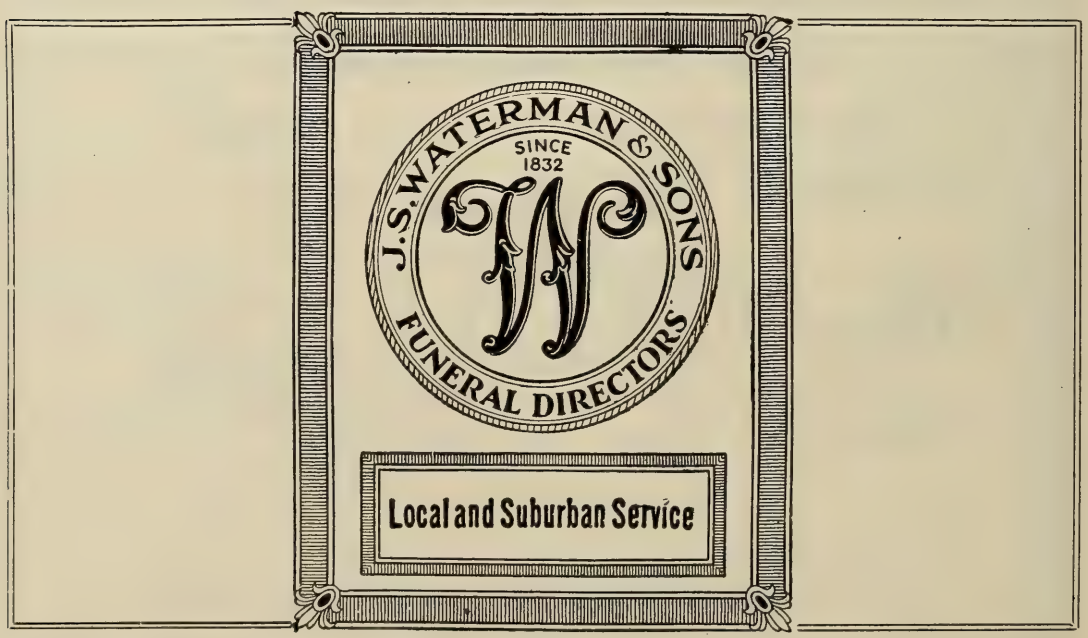
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me, and if I do not, his arguments make no impression on me." They suffer it gladly with regard to their own works, which they know, since it is a medium for telling the world that they are still writing and being performed; but words about works they don't know convey no particulars, and particulars are all they want.

This long-winded method of reference is practically prohibitive, even for the straightforward classics. Articles on the new music appear in plenty in the musical papers, and they are neither about "idiom" nor "vague"; they are usually written with knowledge, and sometimes in a crisp style. But they are not for everyone: they ask of the reader almost as much trouble as they gave the writer. For, unless he not only verifies the references, but ponders over them and discovers others of his own, he gets little from the article. He probably begins it, gets interested in the bristling quotations, puts it down, saying, "I must look at that carefully, sometime," and then forgets to. So that if the written word can do no good either with references or without them, there is not much left for it except generalities of description, personal preferences, and news, at any rate as regards the new music. In the course of these it is sometimes not impossible to throw a little light on the music itself, but that light has by the nature of things to be diffused, not concentrated.

Much more can be done with the spoken word from one seated at a keyboard. Many will remember Dr. George Dyson's lectures on what was then the modern music—Ravel, Strauss, Stravinsky, and others. He chose his examples carefully, memorized them, and talked "to" them. He showed what the passage—a cadence, or a bridge, or a modulation—had been in the classics, and what these people now



made of it. He played not too analytically, but just emphasizing the points he wanted to make, so that the thing sounded like music —and, by his sensitive touch, attractive music—and not like a set of examples. But the worst of a lecture—apart from the fact that only one man in fifty is a born lecturer (whereas one in five can write, if he wants to, and tries)—is that, though we saw it all clearly at the time, very little remains afterwards: we remember some details and forget the principles they elucidated, or vice versa. Nor are notes of lectures of much use. Cecil Sharp, whose biography I am trying to write—and I hope anyone who has letters or snapshots or memories of any kind will lend them to me temporarily—was a one-in-fifty lecturer; but the voluminous notes he left are only a pale reflection of the living personality.

The new music is to be understood, like the old, in one way only—by making music. That holds of all the arts: they are just systems of relationships of things—of paint, or tone, or word; and if we have never held a pencil or turned a verse, our understanding of a picture or a poem is external. But, whereas with those we can at least point to a square inch of canvas or quote some lines, music is nothing till it is heard, and then it flits by too quickly for comment to arrest any one moment of it. This present age is hearing a great deal more music than is it able to make, and it is, in consequence, "appreciating" more than it can understand. That does not mean that we are to sit down to scales for half an hour before breakfast every morning and make everyone else in the house sit up: there are other ways of getting what we, not recitalists, want out of the piano—and the piano is only a small part of music. Indeed, one of the strong points of mechanical music is that it puts the piano in its proper place.



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Nor does it mean that we shall not understand Bartok till we can play him at first, or at twentieth, sight; for we cannot reasonably hope to play him at all, beyond a puzzled, incoherent version of some of the folksongs. But it does mean this—that we shall get at those songs much better when we can see our way through "Who is Sylvia" with half a voice, but in tune; or can man the viola in the "Emperor" quartet, or powler through the second clarinet part in the "Egmont." For if a man laments that he does not understand this or that, there is, ultimately nothing you can say to him but "Try to feel it." And the only known way of feeling a thing is to do it.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

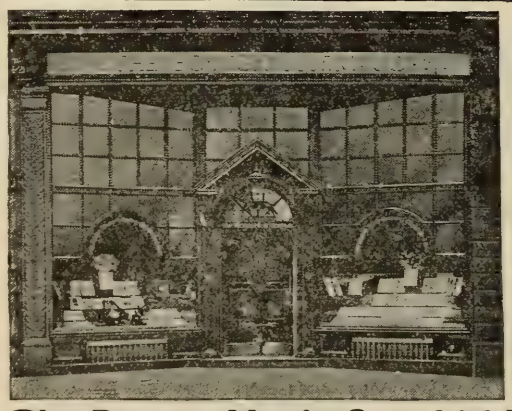
(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two

*This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.



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clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

*Shahryár (Persion), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze* Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked al-

*This statue was of brass or yellow copper. P.H.

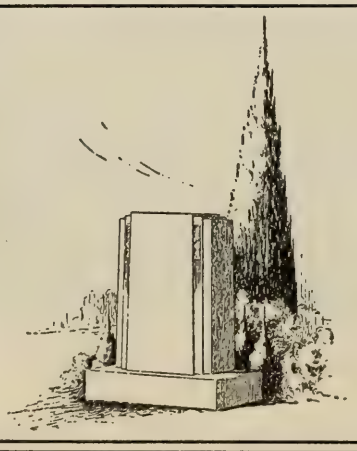
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ways and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, ap-



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pears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio';* No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that

*This movement is marked Andantino quasi allegretto in the score.

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all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

* * *

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The

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air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

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I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all of the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab has extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of the children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book "Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8.

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There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo piu mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Baghdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Baghdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the wildest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Baghdad. Allegro molte e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes,

*For a less enthusiastic description of Baghdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city in recent years a singular eruption that breaks out on all foreign sojourners.

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besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

> Or, sailing to the Isles
> Of Khaledan, I spied one evenfall
> A black blotch in the sunset; and it grew
> Swiftly . . . and grew. Tearing their beards.
> The sailors wept and prayed; but the grave ship,
> Deep laden with spiceries and pearls, went mad—
> Wrenched the long tiller out of the steersman's hand,
> And, turning broadside on,
> As the most iron would, was haled and sucked

*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII.2) were perhaps figurative,— "the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no quesiton as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crewe
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lives with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of

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dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

* * *

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Shubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

* * *

Charles Blanc-Gatti, a Swiss painter, living in Paris, having been an attendant at Symphony concerts for a long time, has printed pictures based on musical works by Rimsky-Korsakov ("Schehera-zade") Stravinsky, Borodin, Grieg, Saint-Saëns, Debussy, Chopin, Bach, Beethoven. He gave an exhibition of them at the Salon des Independents last season (1930–31). *La Revue Moderne des Arts et de la Vie* said of him: "He is without doubt the only artist who has grasped the relation between color and music."

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"As when the dove laments her love"
b. ALLELUIA MOZART
c. ARIA FROM "LA SONNAMBULA" BELLINI
"Ah, non credea mirarti"

IV.

ARIA FROM "THE BARBER OF SEVILLE" ROSSINI
"Una voce poco fa"

V.

a. VOCALISE RACHMANINOFF
b. LA ROSE ET LE ROSSIGNOL RIMSKY-KORSAKOV
c. AIR FROM "LE COQ D'OR" RIMSKY-KORSAKOV

VI.

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FIFTY–FIRST SEASON, 1931–1932

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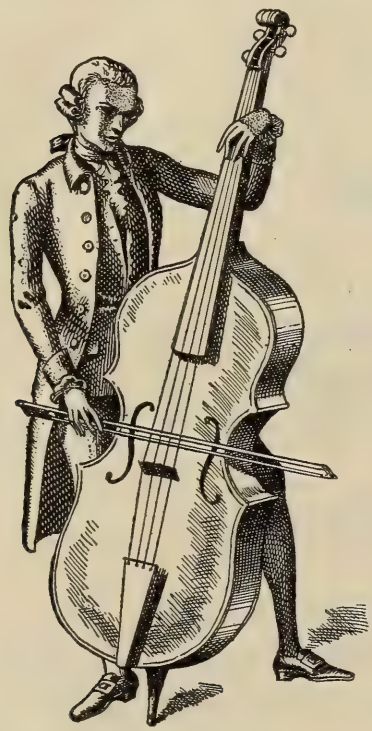
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		(*E-flat Clarinet*)	

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Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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SATURDAY EVENING, NOVEMBER 14, at 8.15 o'clock

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1. The Sea and the Gulls.
2. The Fair.
3. Funeral March.
4. Red Riding Hood and the Wolf.
5. March.

(First performance)

Schmitt "The Tragedy of Salomé," Suite (After a Poem by Robert d'Humières)

Brahms Concerto for Violin in D major, Op. 77

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

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ARRANGED FOR ORCHESTRA BY OTTORINO RESPIGHI.

(Rachmaninoff, born at Onega in the Government of Novgorod, Russia, on April 1, 1873; now living at New York)

(Respighi, born at Bologna on July 6, 1879; now living at Rome)

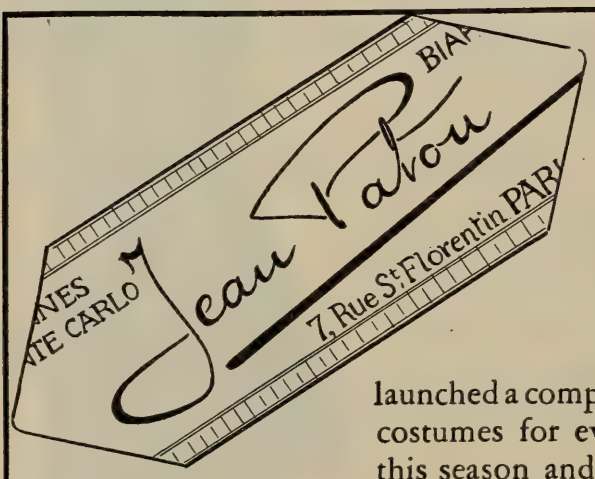
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Rachmaninoff published two sets of "Tableaux-Etudes" for the piano. Each set contained nine pieces (Op. 33 and Op. 39). No one of these pieces has a descriptive title. Respighi must have invented them for his set of arrangements.

Respighi has given much attention to "arrangements" for orchestral performance and ballets. As an arranger he has often shown skill and taste in preserving the spirit of the original music.

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THE HYPHENATED COMPOSITION

By Rollo H. Meyers

(London *Daily Telegraph*, July 25, 1931)

Musicians may be divided into three classes—composers, performers, and arrangers. One of the pecularities of music is that any given composition is capable of being "arranged" in an almost unlimited number of ways, generally with a view to its performance on an instrument or instruments other than those for which it was originally composed. Such arrangements must always alter the character of the music to a certain extent, but they may sometimes be desirable or even necessary, especially in the case of transcriptions for the piano of orchestral music, which would otherwise be inaccessible to the majority of amateurs.

But, apart from transcriptions of this kind, it may be said that arrangements in general are obnoxious. A Chopin nocturne or prelude arranged for the violin or flute can at best be little more than a parody; but it is a curious fact that, apart from the immense mass of arrangements which are dictated by purely commercial

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HAROLD V. MILLIGAN	
Three Christmas Carols	.12

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reasons (*e.g.*, music publishers, restaurant orchestras, etc.), a few genuine musicians have sometimes turned their attention to the problems of transcription, the most famous examples, of course, being Liszt and Busoni, whose arrangements of Bach's organ or instrumental music for the pianoforte are rather in a class apart.

Bach himself, we know, practically transcribed a great deal of Vivaldi's music; and Beethoven and Mozart sometimes made arrangements of their own compositions for different combinations of instruments. But the fact remains that the great majority of transcriptions of all kinds which flood the music market (and for which, of course, music publishers are primarily responsible) are pure hack work, indefensible on purely musical grounds.

Thus the enormous number of professional "arrangers" who have been called into existence seems to justify my classification of musicans into three categories—those who create, those who interpret, and those who arrange. The last species may best be studied in the programmes containing the repertories of restaurant orchestras and the like, where the hyphen reigns supreme. A recent perusal of a programme of this kind led me to speculate upon the possibilities of acquiring fame, if only within a limited sphere; for

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undoubtedly some amongst this myriad horde of arrangers must be judged famous, if the frequency with which their names occur on programmes of this kind are any indication as to celebrity.

Take, for example (it is a French provincial restaurant repertory that I have before my eyes), take, then, the case of M. Mouton, whose name appears so frequently in juxtaposition with the great masters, separated only by that modest hyphen which looks so little and yet means so much. On one single page, selected at random, the name of Mouton occurs no less than sixteen times out of thirty-two items, and generally in distinguished company, for we have Wagner-Mouton once, Debussy-Mouton once, Massenet-Mouton five times, Saint-Saëns-Mouton and Delibes-Mouton twice each, and so on, to name only his more distinguished collaborators.

Now it must be admitted that this mysterious Mouton is a most intriguing person. Moreover, it would appear that when not "arranging" he even finds time for original composition; for in the section labeled "Gavottes and Minuets," No. 563, entitled "Première Tendresse," is ascribed to Mouton, *tout court*. But nowhere else does his name occur without the tell-tale hyphen, from which we

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are perhaps to deduce that the voice of Mouton was only once uplifted in spontaneous and un-hyphenated song.

A certain Mr. Salabert seems also to have arranged almost all the better-known composers, from Schubert, Schumann, Mendelssohn, and Beethoven down to Balfe and Vivian Grey; and in view of his evident familiarity with the Olympics it seems unjust that we should know so little of Salabert. The most we can do is to express our admiration of the industry and commendable modesty of all that band of willing but obscure workers in the highways and byways of music who ask no other reward than that their names should be linked with those of the great by means of the unassuming but indissoluble bond of the hyphen. Moreover, the scope of the arranger is practically unlimited, and I would be prepared to guarantee immortality in this particular field of action to the ingenious person who succeeds in arranging "Parsifal" for three combs and a kettledrum. But perhaps my suggestion comes too late. Who knows but that it may not already have been done?

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"La Tragedie de Salomé" for Orchestra, after a poem by Robert d' Humières,* Op. 50 Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, on September 28, 1870; now living in Paris)

"La Tragedie de Salomé," a mute drama in two acts and seven scenes, was performed for the first time at the Théâtre des Arts, Paris, on November 9, 1907. Hérode, M. Gorde; Jean-Baptiste, M. Lou Van Tel†; Salomé, Mme. (*sic*) Loie Fuller; Hérodias, Mlle. J. Zorelli. The score was for a small orchestra. D. E. Inglebrecht conducted. There were also first performances of a one-act comedy, "Sensational Article," by G. Casella and André de Fouquières, and a comedy in two acts, "Le Dernier Troubadour," by Maurice Soulié and Jean Thorel. Mme. Fuller danced the dance of pearls, of the peacock, of serpents, of steel, of silver, of fear. "All the other persons in the drama," wrote Edmond Stoullig, "dwelt immovable, looking at Mme. Fuller. What could they have done better? There was nothing to do except to admire her, mouths open." The amiable Jules Clarétie wrote for the *Le Temps* (November 5, 1907) a eulogistic article about a rehearsal of this performance. This article may be

*Killed in 1915, fighting for France.
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found in Loie Fuller's volume of Memoirs published in French and in English. There is a picture of Mme. Fuller in the Dance of Fear. (She had before this mimed Salomé in a pantomime by Armand Silvestre and Charles Henry Meltzer, with music by Gabriel Pierné, at the Comédie Parisienne, Paris, in March, 1895.)

The orchestra at the Théâtre des Arts was too small for the composer to realize his intentions. He afterwards reorchestrated the work to normal dimensions and put together several episodes to form a suite in two parts for concert use. The original score was to the present one as a sketch to a picture. This suite was performed for the first time at a Concert Colonne, Paris, on January 8, 1911. Pierné conducted. There was a performance at a Lamoureux concert on October 20, 1912.

There was a return to the theatre—the Châtelet—on April 12, 1912, when Natacha Trouhanova mimed Salomé; Mlle. Neith-Blanc, Hérodias; Jacquinat, Hérode; de Carva, Jean. The orchestra was the Lamoureux; Schmitt conducted. Mme. Karsavina mimed the heroine during the 1913 season of the Ballets Russes. At the Paris Opéra, Ida Rubinstein and Yvonne Daunt have taken the rôle. When Mme. Karsavina mimed Salome at Drury Lane, London, June 30,



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1913, *The Daily Telegraph* described her as follows: "With blanched face, startling in its pallor by contrast with her mop of raven hair, she presents a striking appearance as she descends a steep flight of stairs at the back of the stage, the long train of the cloak she wears completely covering the steps after she has set foot to the ground. Divested of this wonderful robe, Salome proceeds to dance; the dance is at first frantic and insane; then more proud and sorrowful, more remote and ecstatic. It is the expression and avowal of her sensual torment and of her atonement through the very misery of her unassuageable desire, and very remarkable are some of her movements and attitudes; now sinuous, now rigid, at one moment wild in their abandon, at the next suggestive of utter physical collapse."

The score is dedicated to Igor Stravinsky. It calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, triangle, cymbals, tam-tam, Glockenspiel, two harps, and the usual strings.

In the section "Plus lent" of "The Enchantments on the Sea," female voices are introduced behind the scenes: at first a single one—"Puis une voix monte de l'abîme"—later, two in unison; still

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later, three, "or better, six," which are heard nearer and nearer, at first in unison, at the end in harmony and fortissimo. A footnote says that this "Chant d'Aïca" was noted on the banks of the Dead Sea by Salvator Peïtavi. The first performance in Boston was at a concert of the Boston Symphony Orchestra on November 29, 1913. The vocal music was sung by members of the Musical Art Club of Boston. Dr. Muck conducted.

* * *

P. O. Ferroud, in his "Autour de Florent Schmitt" (Paris 1927), says of the story: "The holy books are full of these murders or massacres that a scorned woman dictates in her vanity." The tragedy of Salome does not offer exceptional material to a composer. It is simply the daily *fait divers*. Yet Ferroud quotes some one—Jules Combarieu?—saying that the story is saved from banality by the rising conflict of two religions: that of Moses, and the one announced by John the Baptist.

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THE TRAGEDY OF SALOME

By Robert d'Humières

I

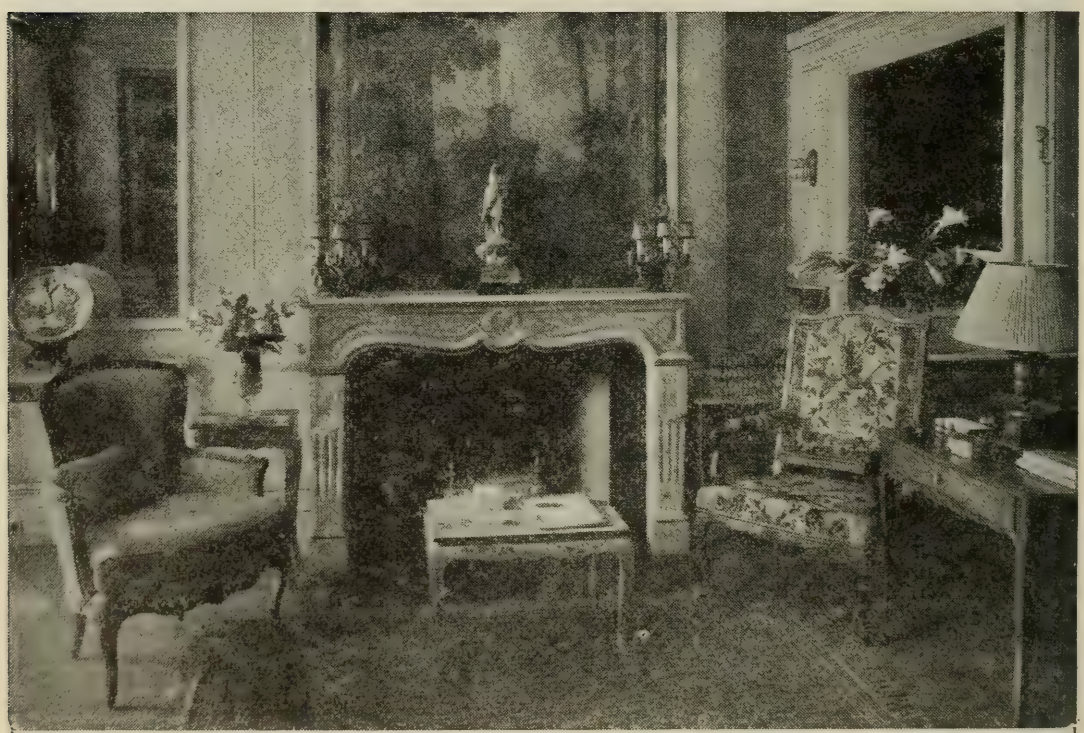
Prelude

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

(Two themes are developed: one for the English horn; the other a long ascending and descending scale.)

Dance of Pearls

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare of the flambeaux. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance.



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(After a short introduction, violins present in succession the two elements of the dance; the first syncopates the other.)

II

The Enchantments on the Sea

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him.

Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like a projection on a magic looking-glass of the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, mad laughter that spreads and dies away.

Then a voice rises from the abyss.

Herod is overcome. He listens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living

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cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible.

Far off the thunder rolls. Salome begins to dance. Herod starts to his feet.

(Outside of the themes of the first Prelude, there is one for stopped horns; the other for distant voices, or, lacking them, an oboe for the "Chant d'Aïca" mentioned above.)

Dance of the Lightnings

Total darkness covers the stage; the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is naked, but John suddenly appears, steps forward and covers her with the anchorite's cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, bearing John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a dance, laden with her funereal burden. Then, as one feeling sudden un-



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easiness, as if the voice of the beheaded had whispered in her ear, she runs all at once to the edge of the terrace, and hurls the charger over the battlement into the sea. The sea turns to the color of blood; Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioner in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away in anguish. The head again gazes at her, from another part of the stage. Salome wishes to steal away. The heads, arising, are now everywhere.

Salome, terrified, turns about to escape the bloody vision.

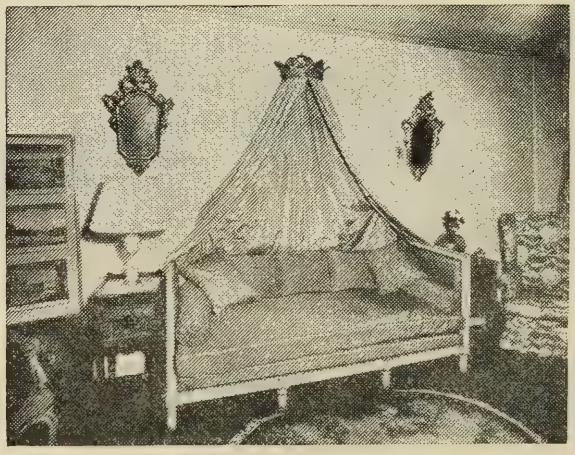
Dance of Fear

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically and break in pieces with a crash. The bolt, falling, shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

* * *

Is it not probable that d'Humières took the idea of Salome throw-

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ing John's head into the sea from Jules Laforgue's "Salomé: Moralité légendare"?* Laforgue's Salome was a metaphysician. John, or Iaokanann, was a Socialist from a Northern land. She lived on one of the White Esoteric Islands, ruled over by the Tetrarch Emerald—Archetypas. John had wandered to these islands. As he brought with him revolutionary, incendiary papers, he was soon dungeoned. Princes of the Northern country from which he came visited the islands and were shown every honor. They looked at the sea, "the sea, the sea, always new and respectable; the sea, since there is no other name by which it may be called." The tetrarch feared that perhaps they had come to claim their subject John, who might, after all, be "a gentleman of genius." The princes were care-

*Heine in "Atta Troll" pictures the beauteous Herodias in the Wild Hunt:

"In her hand she carries ever
That sad charger, with the head of
John the Baptist, which she kisses,
Yes, the head with fervor kisses.

"For time was, she loved the Baptist—
'Tis not in the Bible written;
But there yet exists the legend
Of Herodias' bloody love—

"Else there were no explanation
Of that lady's curious longing—
Would a woman want the head of
Any man she did not love?"

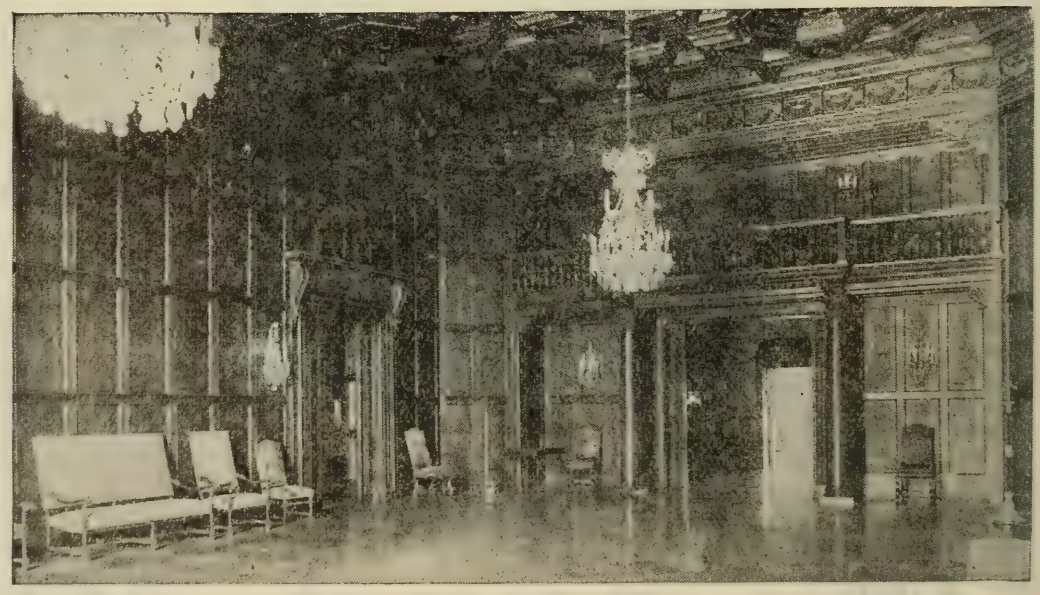
In Sudermann's "Johannes," Herodias and Salome both try to seduce John.

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fully dressed, pomaded, gloved; their hair was parted in the middle, and locks were arranged on their temples so as to give tone to profiles on medals. They congratulated the tetrarch on his islands, on the White Basilica, where they heard a "Taedium Laudamus"; on the cemetery of beasts and things, and on other curiosities. They partook of a sumptuous fish and vegetarian dinner; they visited the wonderful aquarium and gaped at the fields of sponges, plantations of asparagus swollen in the alcohol of silence; they finally saw John in his dungeon. The nephew of the satrap of the North cursed him bitterly, and asked if it were here that he had come to be hanged. At this the tetrarch was much relieved.

They had not yet seen the singularly accomplished Salome for

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whom they had brought presents—paints without carbonate of lead, powders without bismuth or white lead, restorers without cantharides, depilatories without arsenic, milk washes without corrosive sublimate, dyes that were wholly vegetable, two demijohns of perfumed waters of spring and autumn; but so far they had caught only a glimpse of a young girl "melodiously enmuslined in spider-like jonquil with black peas."

They were entertained in full court. "An orchestra of ivory instruments improvised a little unanimous overture in a lively and fatalistic mode." There were musical clowns, serpent-like women who twisted themselves and lisped the hymn that begins, "Biblis, my sister Biblis"; virtuosos of the flying trapeze with ellipses that were nearly sidereal. There were skaters on natural ice who waltzed, who etched flamboyant Gothic cathedrals. There was a series* of *tableaux vivants*. There was improving conversation. Then Salome appeared, hermetically enmuslined, but with arms of angelic nudity, and more singular exposures. She tottered as she walked, though she was shod only with ankle-rings.

The tetrarch glowed in ecstasy of pride. Salome began her long and metaphysical discourse: "How Nothingness, that is to say the latent life which will see the day after tomorrow, or perhaps sooner, is estimable, absolvent, coexistent with infinity, limpid as anything! Love! Inclusive mania of not wishing to die absolutely. O false brother, I shall not tell you that it is time to explain. From eternity things are things."

She talked and talked. The princes of the North did not dare to pull out their watches, still less to ask, "At what hour do you go to

*Laforgue's word is "théorie"—troop, procession. One of the meanings of an English word "theory" is "sacred procession."

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bed?" The courtiers, intoxicated by the speech, wiped their foreheads. There was a momentary silence of ineffable confusion. The tetrarch scrutinized the designs of his cushions. The speech was at an end, and the hard voice of Salome asked for John's head on some sort of a platter. "But, my child, don't think of it! this stranger"—The courtiers said that the wish should be granted. The princes of the North made no sign of approbation or disapproval.

The head of John was carried to the top of the tower. Salome, with her elbows on the parapet of the observatory, avoiding national festivities, listened to the familiar sea of fair nights. The head was on a cushion, and was phosphorescently brilliant. It had been washed, painted, barbered, and it grinned at the twenty-four million stars. As soon as she had received it, Salome, obeying her scientific conscience, had tried the famous experiments after decapitation. She was still expectant, but electric currents produced only inconsequential grimaces. She put an opal, as a sacred wafer, in the mouth of John, kissed compassionately the mouth, kissed it hermetically, and sealed the mouth with her corrosive seal—an instantaneous process. Then she waited a minute and took up the head with her little hands and threw it into the sea. O the noble parabola! But, as she wished to clear the rocks, she had miscalculated the degree of her own necessary effort, and with a human cry she fell over the parapet, and far from the din of the national festivity she went from cliff to cliff in a picturesque anfractuosity. Her sidereal diamonds pierced her flesh, her skull was shattered, her agony was for an hour. Nor did she have the viaticum of perceiving John's head floating, a phosphorescent star, on the waves. As for the distances of the sky, they were far.



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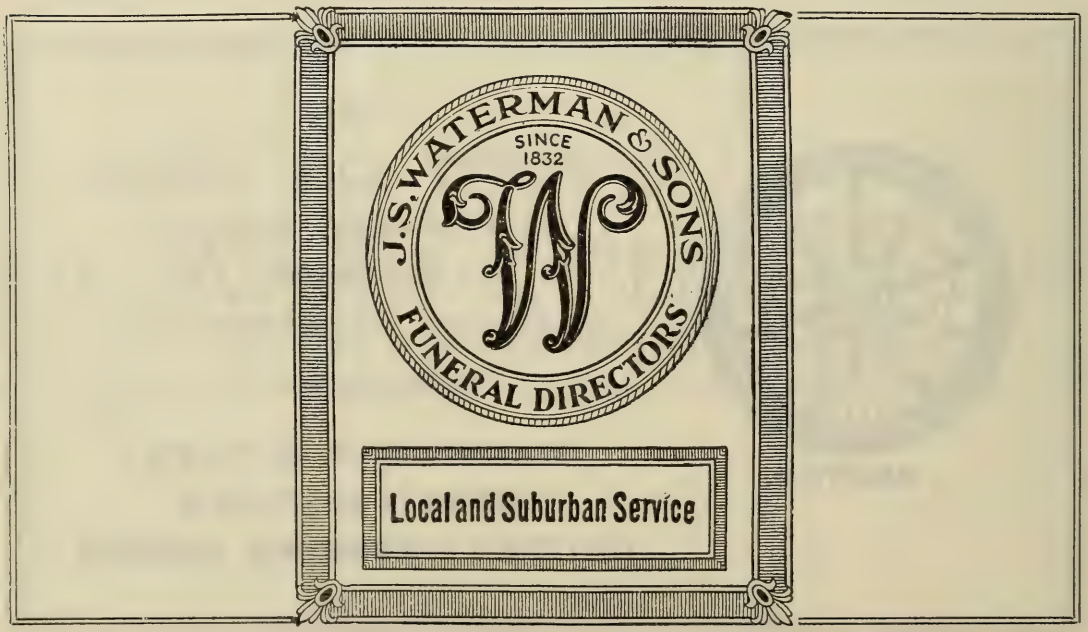
WEARCLEAN GLOVES
RODIER BLOUSES
KNITTED DRESSING GOWNS

This is the tale as told by Jules Laforgue, who, born at Montevideo, died when he was twenty-seven years old, in a little room in Paris—died of consumption, yet not unhappy; for the English girl whom he had wed, sweet Leah Lee, nursed him tenderly and followed him after a separation of only a few months.

* * *

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as, by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism, inclusively, were German), what we commonly call classicism in music is in truth a result of especially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Masse-

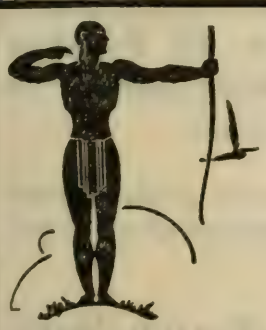
*The article from which we quote here and later was published in the *New Music Review* (New York) of July, 1912.—Ed.



net, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service. His *prix de Rome* cantata "Sémiramis," was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movements of his pianoforte quintet, and some songs, the first year. In the second, he sent a symphonic poem suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI" were sent the fourth year.

And then Schmitt traveled in Germany and Austria, and visited North Africa and Turkey.* Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them. At Lamoureux concerts these works were played: "Le palais hanté," January 8, 1905; "Musiques de plein-air" (Danse désuéte" and "Procession dans la montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings were performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

*"His regulation stay at the Villa Medici in Rome was marked by many heroic-comic incidents caused by his love of travel. This undisciplined pensioner traversed Europe in every direction with a whim and obstinacy that more than once won him severe remonstrances. His vagabond tendency led him into the most unforeseen places and allowed him to form his imagination and his heart at the same time as his talent. These fifty months spent outside France had a decisive influence on his outlook. One may consider as essential 'in the make-up of this exceptional person the ingredient of visual experience, of the reflection on things and costumes, to the same degree as that of the musical training pure and simple. To develop himself, it was necessary for him to pick up what was lacking in the places immediately surrounding him.' "—M. Ferroud, quoted by E. Vuillermoz in "The Art of Florent Schmitt" (*Christian Science Monitor*, December 31, 1927).



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In 1914 Schmitt was called to the French colors. He was appointed director of the Lyons Conservatory in 1921, and held the position for three years.

Schmitt has been represented as follows at the concerts of the Boston Symphony Orchestra in Boston:

1913. November 29, "La Tragédie de Salomé" (after a poem by Robert d'Humières), Dr. Muck, conductor.

1919. March 14, "Musiques de plein-air," Mr. Rabaud, conductor; December 19, "La Tragédie de Salomé," Mr. Monteux, conductor.

1924. October 17, "Rêves," Dr. Koussevitzky, conductor.

1928. October 10, Psalm XLVII* for orchestra, organ, chorus, and solo voice, Op. 38. (Cecilia Society; Nina Koshetz. Dr. Koussevitzky, conductor.)

* * *

Other works of Schmitt's performed in Boston:

Rapsodie Viennoise, for orchestra. Mrs. R. J. Hall's concert, March 11, 1912. Mr. Longy, conductor.

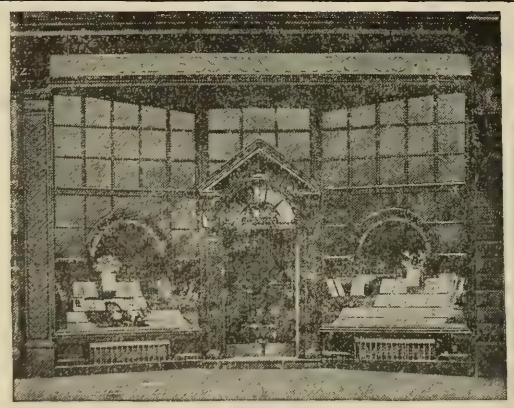
Chansons à quatre voix, with orchestra or pianoforte, four hands. Sunday Orchestral Concert at the Boston Opera House, January 5, 1913 (Mmes. Barnes and Gauthier, Messrs. Diaz and Sampieri; Messrs. Straram and Strong, pianists). Cecilia concert, February 19, 1919.

Lied and Scherzo for double quintet of wind instruments, one a solo horn. Longy Club concert, January 23, 1913.

Polish and Viennese Rhapsodies for two pianofortes (Messrs. De Voto and Mason). Cecilia concert, February 19, 1919.

"Soirs," Pièces brèves pour petit orchestre (after the piano pieces), Op. 5: En Rêvant, Sur l'ondée, Après l'Été, Parfum exotique. MacDowell Club, Mr. Lenom conductor, January 13, 1926.

*First performed in Boston by the Cecilia Society, December 18, 1913. (Marie Sundelius, soprano. Arthur Mees, conductor.)



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Adolf Busch, violinist, the son of a violin maker, Wilhelm Busch, and the brother of the conductor Fritz Busch, was born at Siegen, Westphalia, on August 8, 1891. His father, having given him his first lessons, took him to Duisburg, where he studied under Anders. Going to Cologne, he entered the Conservatory, where Willy Hess was his teacher; later Bram Eldering. His teacher at Cologne in composition and conducting was Fritz Steinbach; later Hugo Gruters at Bonn. Graduated with honors at the age of eighteen, he gave concerts under Steinbach's direction at London and Vienna, and when he was twenty he was offered the position of concert-master of the Konzertverein, Vienna. In 1917, he was appointed head of the violin department of the Hochschule für Musik in Berlin, replacing Henri Marteau. The director of the school died; Busch succeeded him.

In 1919 he founded the Busch Quartet. The list of his compositions includes a symphony in D minor, Op. 38,* Variations for small orchestra, on a theme by Mozart; Variations for orchestra on the Radetsky March; Overture to "King Œdipus"; sonatas for violin; a sonata for violoncello; Prelude and Fugue for violins and violoncello; Passacaglia for two violins and piano; Serenade for string

*This symphony was played in New York by the New York Symphony Society on November 27, 1927.

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quartet; Konzertstück for violin and orchestra; Violin Concerto, A minor; Piano Trio; Variations on theme of his own for piano; Variations on a theme of Schubert for two pianos; Fantasie for organ; Choral, "Darthulas Grabgesang."

He has edited Bach's Sonatas and Partitas for violin (1919).

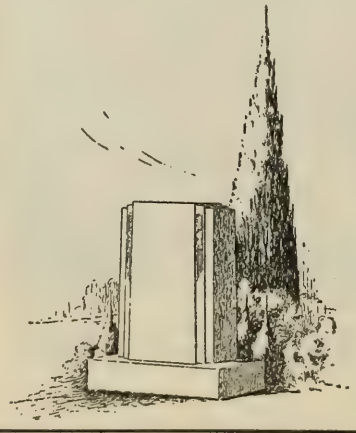
CONCERTO, D MAJOR, FOR VIOLIN, OP. 77 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was composed during the summer and fall of 1878, at Pörtschach on Lake Wörther in Carinthia, for Joseph Joachim, dedicated to him, and first played by him under the direction of Brahms at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when he played a cadenza of his own composition. Later performances: Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Mr. Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); Miss MacCarthy, November 15, 1902; December 19, 1903; Mr. Kreisler, March 11, 1905; Mr. Heermann, November 25, 1905; Mr. Wendling, October 26, 1907; Mr. Berber, November 26, 1910; Mr. Witek, January 20, 1912; Mr. Flesch, April 3, 1914; Mr. Witek, November 24, 1916; Mr. Burgin, December 17, 1920; Mr. Enesco, January 19, 1923; Mr. Thibaud, January 15, 1926; Mr. Spalding, December 2, 1927; Mr. Heifetz, March 15, 1929.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Brahms, not confident of his ability to write with full intelligence



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for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.*

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Miss Florence May in her "Life of Johannes Brahms" quotes Dörffel: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

But Kalbeck, a still more enthusiastic worshipper of Brahms than Miss May, tells a different story. "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

*Brahms, according to Richard Specht, approached Joachim shyly in the late summer of 1875, "before any actual rupture had occurred in their association. . . . It is curious that while he accepted and followed the advice and objections of his early companion where they concerned matters of composition, he was disinclined to act upon purely violinistic suggestions, always urgently made. . . . He agreed to scarcely anything but bow marks and fingerings; otherwise he adhered to his text, and not always to the advantage of his notation, which has often been misread by violinists."

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ENTR'ACTE

THOSE UNMUSICAL POETS

By Percy A. Scholes

Writing last Sunday of "The Customs of Applause," I alluded in a passing way to the fairly frequent occurrence in London concert rooms of untimely applause—some outburst of enthusiasm at the very last moment the composer would desire—a moment when he has expressly paused taken by naïve listeners (despite the purposely inconclusive nature of his harmony) as the end of all he has to say. It is evident that his innocent interrupters are not, in any technical sense, musical; they have ears but not "ear." Yet without this "ear," they enjoy music—revel in it, pay to hear it, applaud it. Are there in London merely twenty or thirty of these human paradoxes, the same few individuals creating the disturbance whenever it occurs, or (dreadful suggestion) are the disturbers on any occasion "fair samples"—revealers of a vagueness of perception that is common among large bodies in every audience? In the following letter a provincial journalistic colleague (Mr. E. Mosbacher, of Brighton) depresses me by maintaining the more sorrowful view:

In the article of yours that appeared in last Sunday's *Observer* the following words occur: "One wonders what it is exactly that some people get out of music—apparently a mere vague physical stimulus."

Exactly. May I suggest that it is not merely the uninitiated majority that get no more than that from music, but that the great majority of the really sensitive and artistic people *who are not musicians* are no better? They get from music exactly what the average reciting mistress gets from the poetry she murders—merely a few waves of emotion. In neither case is there any perception of æsthetic as distinct from emotional value. Poets talking about music are equally irrelevant. The nearest they get to appreciating music is that their æsthetic self is aroused by a musical stimulus and directed to something else—not the music itself. De La Mare, for instance, says:

> When music sounds, gone is the earth I know
> And all her lovely things even lovelier grow

I quite believe him, but when he is in that state he is no longer listening to the music. Take Shakespeare:

> I am never merry when I hear sweet music

Again, it is merely acting as a stimulus. "If music be the food of love, play

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on"; but it is no longer a fine art, and must rank with a wholesome and unæsthetic double whisky and splash. I take the liberty of writing to you as a regular reader, and as a journalist who has just had a tiring week with the Brighton Musical Festival, which largely suggested the considerations I have just put forward. Also I think that I, who am not musical, am nearly always appreciating the emotional rather than the æsthetic content of music. Very rarely do I get from music the thrill of purely æsthetic—I must say "emotion" because I do not know a better word for it—that I get constantly from pictures, and most of all from literature.

My correspondent, whether he be right about himself or not, is, of course, right about the poets. From a musician's point of view, they are mostly fools. Milton is an exception. Most poets seem to bask in music as in a kind of tonal sunshine; Milton, as the character of some of his frequent references shows, actually *heard* music. When he writes of—

> . . . Notes, with many a winding bout
> Of linked sweetness long drawn out,
> With wanton heed, and giddy cunning,
> The melting voice through mazes running;
> Untwisting all the chains that tie
> The hidden soul of harmony,

we know at once that he can *hear* counterpoint. (And so he should! considering that he was the son of a madrigal composer who was contrapuntist enough to write an "In nomine" in forty parts and to win a gold medal and chain for it from a Polish prince.) Milton wished music to be included in education—"the solemn and divine

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harmonies of music heard or learned [note the word—I don't know just what it means, but it indicates a serious attitude to the subject] either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer." Milton, it is clear, was an early exponent of what we now call "musical appreciation"; he could write just as glowingly as anyone of what we may call the Orpheus-cum-St. Cecilia, taming and moving, qualities of music (he said in his "Tractate of Education" that it has "a great power over dispositions and manners, to make them gentle from rustic harshness and discordant passions)"; but he also looked upon it, I am sure, as something making a call upon the intelligence, and not merely the emotions. Milton even showed the prophetic gift when, praising contemporary English song in his panegyric of Henry Lawes, he cast a slight upon a coming Italian composer:

> Dante shall give Fame leave to set thee higher
> Than his Casella,* whom he wooed to sing,
> Met in the milder shades of Purgatory,

Any singer or pianist who knows Lawes and has also struggled with the vocal or piano part of Casella's† very bizarre settings of Tagore's "Gitanjali" must be glad to turn again to the former's "*tuneful and well-mannered* song." Here Milton showed himself a music critic; and can I say more than that for any poet? Then there is Browning, of course; but I have my doubts about him, despite the fact that he dabbled in composition and professed to understand fugue form and "the mode Palestrina"—whatever that may be. I should like, had I abundant space, to mention and to quote from many other poets showing that, in the main, they fall under my correspondent's condemnation. For one happy exception, space or no space, I must say

*Dante: "Purgatorio," Canto II, 76–114. " 'Love that in my mind discourseth to me,' began he then so sweetly, that the sweetness yet within me sounds."

Pietro Casella was a musician of Florence or of Pistoia. He is supposed to have taught Dante music about 1275, and to have been one of the composers of "Laudi spirituali." He died before 1300. He is thought to have been the first to write madrigals. See Carlo Perinello's "Casella" (1904), and E. Pistelli's "Il Canto di Casella" (1907).

†Alfredo Casella, born at Turin in 1883, is well known in Boston as composer, pianist, conductor, and writer on musical subjects.



a word of approval—Coleridge, another poet music critic who, roused to rudeness by the sounds that came from a certain throat, remarked:

> Swans sing before they die: 'twere no bad thing
> Should certain persons die before they sing!

But I must bring this article to a point—and here it is. In a lecture by Dr. Adrian Boult, at Birmingham, the other day, in which he expounded the thesis that "not even those who went regularly to concerts quite realized the difficulties in listening to music," he maintained that there were three ways of listening to music: (1) the "unintelligible way—music rolling in one ear and out of the other"; (2) the imaginative way—"translating the language of music into something else"; (3) the "dissecting" way—sometimes, perhaps, overdone. I can't improve on that classification—so there I leave it! I admit that, within reasonable limits, I am for the dissector—the man who sees an intellectual side to music and makes a little effort. But by poets and the public I very much fear that the "unintelligible" and the "imaginative" methods are often preferred.

SOUND PICTURE PROBLEMS: WHIMS OF THE MICROPHONE

By Douglas Hoare

Scattered about the countryside there are doubtless thousands of musical enthusiasts who are looking forward to the day when the newly-invented—and far from perfected—sound pictures will supply their old friend, the long-felt want. There are those, for example, in Mudchester-on-the-Ooze, a town too unimportant to aspire to a visit

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They may even feel that they will have one considerable advantage over those opera-goers whom they have hitherto so greatly envied. For it will no longer be necessary to choose a Mimi or a Marguerite for her voice alone. They will be spared the anomaly of a 14-stone Violetta trying to give an imitation of a pathetic damsel wasting away with consumption; for these parts can be played by young and charming actresses, while the music is sung "off" by others to whom nature has been more liberal in the matter of vocal than of physical attractions.

No doubt these days will come, but not just yet. There is a long and difficult road to be traveled first; and, though thousands of clever brains are busily exploring the new country and discovering the best routes, the way is very far indeed from being smooth. Everyone who has seen and heard one must be well aware that the ordinary talking picture is still far from perfect, and that there are plenty of problems yet to be solved. But the reproduction of music has an additional set of problems all to itself, as I learnt in a talk which I recently had with Mr. Philip Braham, who superintends the music at the British Talking Pictures Studios at Wembley. For the microphone is an instrument of a very peculiar temperament, with strongly-marked likes and dislikes. It may be compared with a dog which insists on picking up something that it oughtn't to in the garden and bringing it into the house. Its ears are supernaturally acute. It hears sounds which no human being notices, and must needs pass them on to the camera to be photographed.

Here is an example of the lengths to which it will go. The sound, on its way to the camera, passes first through a small room where

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sits an expert, listening in to it on a loud-speaker and adjusting and balancing it up by means of certain electrical devices. On one occasion a scene was being rehearsed prior to being "shot," when the expert dashed out and demanded what was the horrible chinking that was going on in the studio. Everyone present denied that there was any chinking at all. To prove his point he took one of the directors with him into his room and let him listen to it himself.

And there it undoubtedly was—a quick, sharp, metallic chink-chink-chink which was ruining the scene. No explanation seemed to be forthcoming, till suddenly the expert had a brain-wave. Was one of the actors by any chance turning over coins in his trousers pocket? One of them was; he was relieved of his petty cash, and the chinking disappeared.

This bad habit of the microphone of hearing things that it shouldn't can cause the greatest inconvenience in the reproduction of music. It has been found extremely difficult to record a male and a female voice singing in harmony. In unison there is never any trouble, but harmony, strangely enough, is very apt to bring dissonance. Mr. Braham's explanation is this: The microphone is very quick to detect harmonics, and it has a peculiar and entirely misplaced affection for the second of the series. Let us suppose that a soprano is singing the C in the treble clef and a baritone is singing the E in the bass clef. The second harmonic of the baritone's E is the B natural leading up to the soprano's C, the microphone stresses it, the camera records it, and the clash of the two notes is horrible to the ear.

A very common example of the microphone's habit of hearing too much is to be found in the telephone bell. Everyone who has ever attended a "talkie" in which the telephone has been used must have noticed how entirely unlike the real thing the ringing of a telephone can be. The fact is that the microphone hears far too acutely the im-

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pact of metal on metal and accentuates it so strongly that the musical note produced thereby is overwhelmed. Among the ingenious devices that have been tried for circumventing this difficulty is the imitation of the tone by drawing the edge of a saw over the edge of a bell, but the ideal solution has yet to be found.

As I have already said, the microphone has its likes and its dislikes. Many of these recall the early difficulties with the gramophone, and will, no doubt, be overcome with equal success. For example, it is difficult to reproduce the piano and the violin. In fact, a motif for the violin running through a picture which is being made at Wembley had to be transferred to the violoncello. The tympani come out well, but the bass drum is one of the microphone's pet aversions. It likes the organ, the celeste, and all the brass, most especially the French horn.

But one of its strangest whims is its attitude toward the flute. It has no dislike for it at all as a solo instrument or in an orchestra, but, placed in conjunction with a female voice, it finds it intolerable. For this there seems to be neither an explanation nor, up to the present, a solution. The experiment was even tried of placing the singer in one room and the flautist in another, but there was no bluffing the microphone, and its disapproval of the combination was expressed no less decisively.

This will give some idea of the difficulties which will have to be overcome before patrons of the "talkies" can hope to hear and see grand opera or anything like it. And, of course, fresh and hitherto unsuspected stumbling-blocks are sure to appear in the paths of the explorers. This does not mean, however, that we shall not have musical plays and operettas of a lighter order. In fact, I understand that British Talking Pictures are contemplating a film of "The Beggar's Opera."

There are clever composers attached to the staffs of the various studios who are writing or arranging music with an eye very firmly fixed upon the peculiar needs of the new medium, and they are making big steps forward every day. But there is still some way to go before it will be possible to film satisfactorily an opera of a Puccini or a Wagner without offending the delicate susceptibilities either of the microphone and camera, by attempting to reproduce it as it is, or of the audience, by adapting it to the needs of those capricious instruments.

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MUSICAL CRITICISM

By A. H. Fox-Strangways

The Observer, March 30, 1930

When "Uncle" Agamemnon (who had been detained by some religious scruples he harbored in consequence of a mishap which had occurred in connection with his daughter, Iphigenia, on the voyage out) had at length returned from Troy, Helen and Menelaus were considering—or, at least, Menelaus was proposing and Helen was disposing—the manner of his reception into the family circle. Into this conclave there penetrated the porter of Aunt Clytemnestra's house, who announced that Agamemnon had entered his home, but had not yet come abroad to take the air. Helen looked him in the eyes, and saw there was more; and under her gaze the messenger admitted that Agamemnon was dead. Questions followed, and it appeared that Ægisthus had been tracked by Agamemnon to the hill altar, where his guilty soul petitioned the gods every morning for another day of life, and that there had been a scuffle and a fight. But still Helen's gaze seared the porter's brain, and tore at last the veil from truth. "Yes," he said, "Clytemnestra killed him—in his bath; and then, coming before the wondering people, explained that she had not thought it right to leave a matter of so great domestic importance to any other hand than her own." And he concluded—for so the story is told in Mr. John Erskine's arresting book, "The Private Life of Helen of Troy"—with the comment, "Clytemnestra has the situation well in hand," a remark whose pungency has taken three millennia to mature.

That deed shook the world. It and its various sequels caused a dozen plays to be written by the greatest tragedians of all time. In comparison with it, the suburban crimes which now tax the wit of authority and occupy an idle hour of the witless are amateur bungles. It is with these plays we are now concerned. Why were they written? Why tell again and again what everyone had known from his cradle? Miss Katherine Eggar, writing of Greek music in a musical journal, has suggested that the dramatists were training their compatriots in the art of self-control (or, as they called it, "wisdom") by exhibiting what the lack of it leads to. That is Aristotle speaking, not Æschylus. The poet—or the musician—does not preach; he practices an art; in this case, the theme with variations. Modern opera began in the same way. There was not one, there were two dozen "Orphées." And these were written, not to announce to a Troubadour-stricken world that love will, but for human weak-

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ness, triumph over death, but to declare how "I, Monteverde, or I, Gluck, came to feel that truth in my bones: listen!"

That was music criticising drama. Criticising: that is, not as so many use the word to mean, disparaging, but exploring, turning a searchlight upon it. Music can do this. If the dramatic sentiment is genuine, if it rings true, music can drive it home. Shakespeare knew that. But music can also criticise music, and with lapse of time it has come to do so. We take an early instance: Morales, Motet—"Emendemus in Melius." The words of the motet ("Let us try to do better") and of the canto fermo (Genesis iii. 19) do not matter to us now, they are merely something to sing. The thing is that tune. Look at the solemnity of "Memento" the plaintive hurry of "quia pulvis es," the sternness of that minim in "reverteris." Morales wanted to tell us what a great tune that was, and we want that sort of help sometimes. For suppose you had a nephew who was "getting on nicely with his fiddle," and you wanted to hearten him up a little in his practice, would you not try to make the exercise sound a little more like music by playing a simple counterpoint to it on your own fiddle? In the same way, Morales sets off "Memento" by two voices above and two below, and by the time he has done, we know a good deal more about, and care much more for, the tune. The same feeling prompted Palestrina's Mass, "Lauda Sion," and Taverner's "Western Wynde"; Palestrina takes typical phrases from the whole hymn, and in the Credo and second Agnus strettoes the first line; Taverner uses the folk-song for a passacaglia in his Agnus, and fills in with gay triplets. The same feeling stirred Handel, when he took a harmless little harpsichord tune of G. Muffat's, and, tightening up the melody, rebarring and re-harmonizing, made the march in "Judas Maccabæus": and Bach, when he took the first line of the German choral (out of which Croft made the tune for "O God our help in ages past") to make a tripartite fugue, as Handel twenty years before had made a chorus ("O praise the Lord with one consent") out of it.

Parry, in his "Art of Music" (1893), had printed the "London-

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derry Air" and called it "one of the most perfect folk tunes in existence." The musical world very much agreed with him, and, about 1900, Stanford wrote the first Irish Rhapsody to embody it and express their feelings. This was going a step further than the importation into the second Rasoumoffsky (1806) and into the first act of "Boris" (1870) of a famous Russian folksong, because Beethoven used it only as an episode and Moussorgsky only as a flag, whereas it was the be-all and end-all of Stanford's rhapsody. To such importation Dr. Ernest Walker has taken exception. He does not like the procedure in the Rasoumoffsky, and considers Beethoven to be in so far less original that he did not invent his own theme. He finds, however, an excuse for him by suggesting that he improved an "original Dorian" into what we have in the quartet. But would it not be necessary in that case to suppose, since the tune in "Boris" is practically identical, that Moussorgsky went to Germany for his national flag? No; it is likely that Beethoven committed the crime of his own "damnable intention."

But it is, perhaps, not a crime at all, only a piece of legitimate criticism. Nine-tenths of literature is criticism, which is simply saying how a certain thing that has happened strikes us. Criticism may be formal or informal, but in either case it may be perfectly original, that is, it may give us a vivid idea of a personality. Bach and Handel both happened to take a stock theme of their period.

But what Bach makes of it as No. 44 of "the 48" is very different from "And with his stripes"; Bach happens to emphasize the "stripes," Handel the "we are healed," and it is notorious, of course, that critics often express views which are diametrically opposed; and why not? They were there to react to a stimulus, not to record a verdict. Neither the fugue nor the chorus is among the highest achievements of their respective composers, and that may be because the subject is too mathematical to be very stimulating; but the treat-

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ment in each case is entirely characteristic, and no one would be disposed to deny its originality on the ground that they couldn't write a tune of their own. Criticism of music by music is the only true method; that of music by words lags far behind, because it is not *in pari materia*. Time is sometimes called the true critic; this does not mean that the good and bad cancel out and an average is struck, but that lapse of time is required for Coleridges and Ruskins and Hazlitts and Hadows to be heard at all.

Scène Carnavalesque from "Casanova at Venice"

Riccardo Pick-Mangiagalli

(Born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Pick-Mangiagalli was a pupil of the Milan Conservatory, where he took lessons in composition under Vincenzo Ferroni and pianoforte lessons of Vincenzo Appiani. He received his diploma in 1903, and gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

His Prelude and Fugue for orchestra were performed for the first time in Boston by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 11, 1929.

Among his works are:

Ballets: "La Berceuse"; "Il Salice d'Oro" (La Scala, Milan, 1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence Palermo, Varese, Bergamo); "Sumitra" (1917); "Il mahit" (Commedia mimo-Sinfonica C 192B). "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome,

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Chamber Music: String Quartet in G minor, Op. 18; a violin sonata, E minor, Op. 8; piano pieces; songs.

The Notturno and Rondo Fantastico were performed at Symphony Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

"Sortilegi" has been played by the New England Conservatory Orchestra, Wallace Goodrich, conductor.

* * *

"Casanova at Venice" was produced at La Scala in 1929. "Scène Carnavalesque" was published in 1931. It is scored for modern full orchestra.

Casanova, gambler, swindler, amorist, spy, author, fascinating blackguard, is the hero of operas, as well as plays. Operas: Lortzing's "Casanova," produced at Leipsic on December 31, 1841—the inferior libretto was founded on a French play by Lebrun, "Casanova in the Fort St. André"; "Casanova," opéra-comique, libretto by Born and Hattendorf; music by Benno Pulvermacher (Liegnitz, November 21, 1890); "Casanova in Paris," operetta by Jos. Wagner (published in 1889).

* * *

Casanova's name was for many years not mentioned in the polite society of American cities, except under one's breath. Today his Memoirs are read in French or in English even by highly respectable women and girls and openly discussed. Thackeray is charged with having borrowed freely from the Memoirs for his "Barry Lyndon." The excellent essay on Casanova by Havelock Ellis was first published in *The Savoy* (London), for November, 1896.

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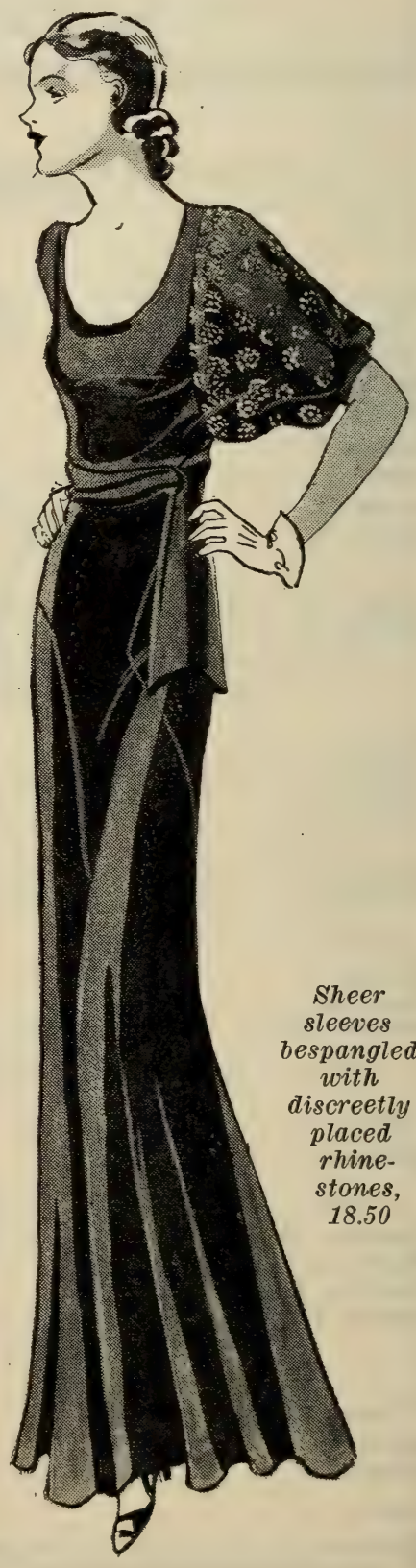
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FRIDAY AFTERNOON, NOVEMBER 27, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 28, at 8.15 o'clock

Beethoven . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

Beethoven Symphony No. 4 in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace. Trio. Un poco meno allegro.
IV. Finale: Allegro, ma non troppo.

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IV. Stars.
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VI. General.
VII. The Forest.
VIII. The Tsarina.

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Prelude, "In Memory of Rimsky-Korsakov"
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(Conducted by the composer)

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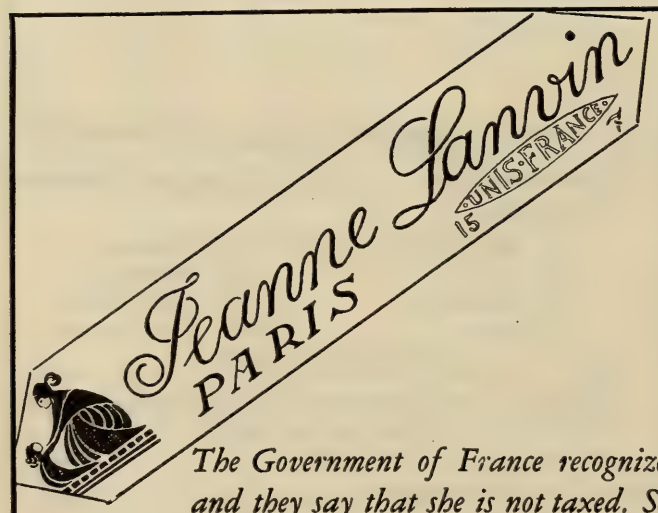
The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Overture to "Coriolanus," Op. 62 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dédiée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C; the Overture to "Leonore-Fidelio," No. 1, which was published as Op. 138; the Fifth Symphony; the ariette, "In questa tomba"; the violin concerto, changed into a pianoforte concerto; and probably the violoncello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin, in which the hero kills himself, was produced in Vienna on November 24, 1802, with entractes arranged by the Abbé Stadler from Mozart's music to "Idomeneo." There was a revival of the tragedy with Lange as the hero, often played until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy; that was on April 24, 1807. Thayer concludes that Beethoven's overture was not written for this performance, because the over-



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ture had been played at two concerts in March of that year. These concerts were at the palace of Prince Lobkowitz in Vienna.

* * *

Collin (1771–1811) was jurist and poet. In 1803 he was ennobled. In 1809 he became Court Councillor. Other tragedies by him were "Regulus," "Polyxena." In 1807 Beethoven was expecting a libretto from him. Collin tried "Macbeth," Tasso's "Jerusalem Delivered," and a "Bradamante" to which J. F. Reichardt set music (Vienna, 1808). Reichardt wrote in his "Vertraute Briefen aus Wien": "As the poet (Collin) saw how pleased I was with his poem ('Bradamante'), he offered it to me to set to music, and I joyfully accepted. The opera management has already accepted the opera, and declared that it will spend money on its production. The poet had previously intended it for Simple-heart Beethoven, but the latter could not come to terms with the management." But Beethoven wrote to Collin:

"Great irate poet, give up Reichardt. Take my *music* for your *poetry;* I promise that you will not thereby suffer. As soon as my concert is over . . . I will come to you, and then we will at once take in hand the opera—and it shall soon sound. For the rest you can ring out your just complaints about me by word of mouth." The

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libretto before this had seemed to Beethoven "too venturesome" in respect of its use of the supernatural. Collin's biographer, Laban, says that the "Macbeth" libretto was left unfinished in the middle of the second act, "because it threatened to become too gloomy." At various times Beethoven thought of Grillparzer's "Melusine," Körner's "Return of Ulysses," Treitschke's "Romulus and Remus," Berger's "Bacchus," Shakespeare's "Romeo and Juliet," Schiller's "Fiesco," Grillparzer's "Dragomira," Voltaire's tragedies, and Goethe's "Faust," as operatic subjects. He told Rellstab that the material must be attractive to him; that it must be something he could take up with sincerity and love. "I could not compose operas like 'Don Juan' and 'Figaro.' They are repugnant to me. I could not have chosen such subjects; they are too frivolous for me!"

At the concerts at the palace of Prince Lobkowitz only music by Beethoven was performed: the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticized most favorably in the *Journal des Luxus und der Moden* and in Cotta's Morgenblatt as a "new work." A correspondent of the *Algemeine Musik Zeitung* wrote, "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

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Beethoven had addressed early in 1807 a petition to the vice-direction of the Royal Imperial Court Theatre, with proposals for a permanent engagement with a fixed salary, in their service. He stated that as he had "always striven less for a livelihood than for the interests of art, the ennoblement of taste and the uplifting of his genius toward high ideals and perfection, it necessarily happens that he often was compelled to sacrifice profit and advantage to the Muse. Yet works of this kind won for him a reputation in foreign lands which assures him of a favorable reception in a number of considerable cities and a lot commensurable with his talents and opportunities. But in spite of this the undersigned cannot deny that the many years during which he has lived here and the favor and approval which he has enjoyed from high and low have aroused in him a wish wholly to fulfil the expectations which he has been fortunate enough to awaken; and let him say also, the patriotism of a German has made this place more estimable and desirable than any other."

He, therefore, could not forbear, "before deciding to leave the city so dear to him" from following a suggestion made by Prince Lobkowitz, "who had intimated that he might be engaged for the

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service of the theatre under the management of the Worshipful Direction; so that his further sojourn in Vienna might be ensured by offering him the means of a permanent livelihood favorable to the exercise of his talent."

He was willing to compose every year at least one grand opera, to be selected jointly by the Worshipful Direction and himself. He asked in return a fixed yearly remuneration of 2,400 florins and the gross receipts of the third performance of each of such operas. He agreed to deliver gratis each year a small operetta, divertissement, choruses, or occasional pieces, according to the wishes or needs of the Worshipful Direction, but he hoped that in return for such works he would be given one day in each year for a benefit concert in the theatre building.

These requests were not granted directly; only one of them indirectly; nor is it known that Beethoven received any formal reply. Thayer gives as the reasons: Beethoven's increasing deafness; "his habits of procrastination, and above all his inability, so often proved, to keep the peace with orchestra and singers."

* * *

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his talent. Prince Esterhazy ordered a Mass from him, and there were preparations at once for the performance of orchestral works "in a very select circle that contributed a very considerable sum for the benefit of the composer," to quote a writer in the *Allgemeine Musik Zeitung.*

Thayer reasoned that the Overture to "Coriolanus" was composed for these subscription concerts.

* * *

"How nobly," Thayer says, "Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play"; and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him and some may wonder at Thayer's dissatisfaction. Wagner, who

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had no thought of Collin, wrote a programme, so that others could share "the same sublime enjoyment as I myself have reaped:

"Coriolanus, the man of Force untamable, unfitted for a hypocrite's humility, banished therefore from his father city and, with its foes for allies, combating that city to extermination; Coriolanus, moved by mother, wife and child, at last abandoning vengeance, and condemned to death by his confederates for this treason wrought against them—this Coriolanus I may presuppose known to most men. From all this great political canvas . . . whose setting forth, however allowable to the Poet, was quite forbidden the Musician—since *he* can express moods, feelings, passions and their opposites, but no sort or manner of political relations—Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in gen-



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uine Dance itself, whence the Symphony in truth derived its musical form, then we here have such a scene before us in utmost possible sublimity and thrillingness of content. The whole tone-piece might well be taken for the musical accompaniment of a pantomimic show—only in the sense that, whereas we must imagine the subject itself as set before the eye in pantomime, this accompaniment makes known to us the *entire* language by the ear.

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the

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purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (English by W. Ashton Ellis.)

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4–4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme

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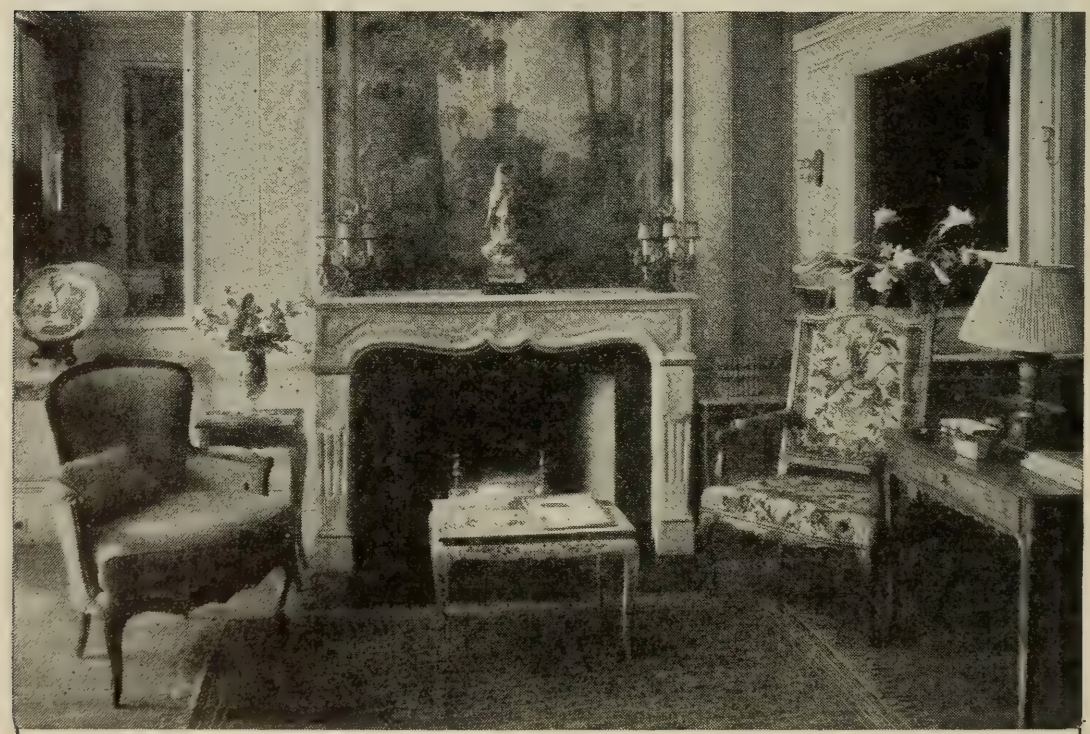
in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

* * *

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

* * *

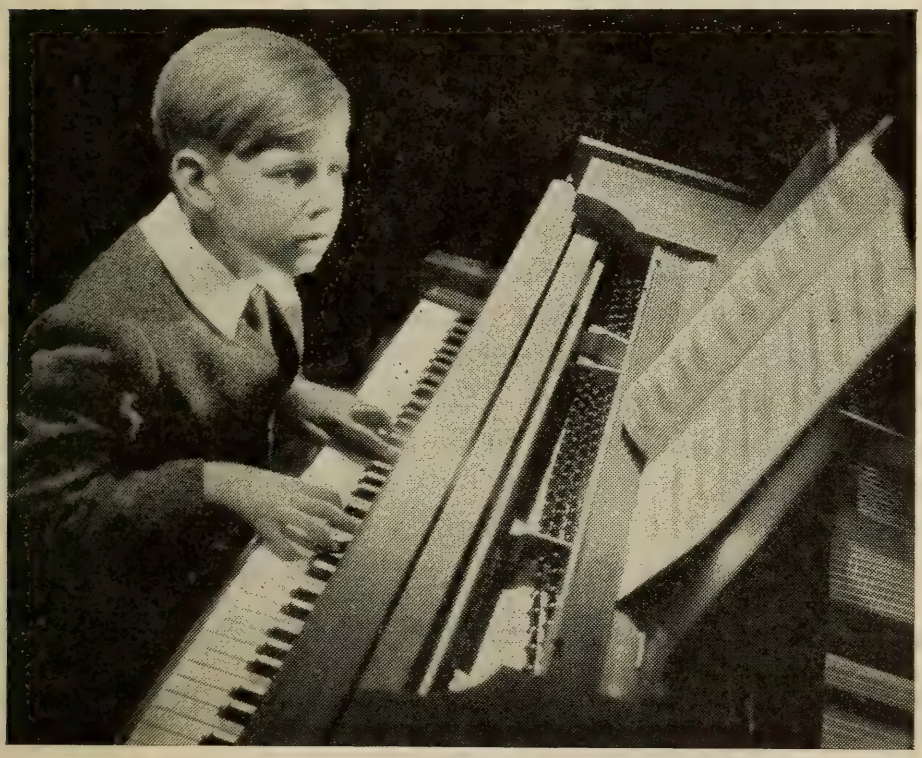
Hugo Wolf insisted in one of his contributions to the Vienna press (December 13, 1885) that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work



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as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing."

* * *

Henry Edward Krehbiel had this to say of the Overture:

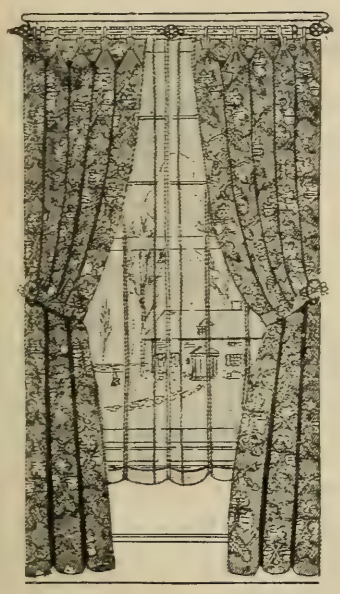
"One may forget both plays (those by Collin and by Shakespeare) while listening to Beethoven, and go back to Plutarch and the Greek tragic poets for the elements of the music. They are the monumental ones illustrated in the 'Prometheus' of Æschylus and the 'Œdipus' of Sophocles. Like Prometheus, Œdipus, Ajax and Pentheus, Coriolanus becomes insolent in his pride and goes to destruction. He is noble, kind, good, courageous, but vainglorious in his pride of ancestry, position, and achievement; and he falls. The elements in his character to which Beethoven has given marvelously eloquent

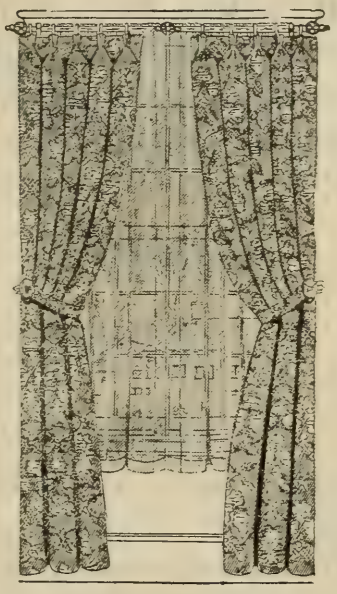
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proclamation, are his pride, which leads him to refuse to truckle to the plebeian tribunes; his rage, which had stomach for the destruction of Rome; and his tenderness, which makes him yield to the tears of mother and wife and brings death to him. The moods are two: the first is published in the stupendous *unisono* C of the introduction and the angry principal subject; the second, in the gentle and melodious second theme. The overtures dies with mutterings in the depths; with pride unbroken."

Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795,

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.



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notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4ta 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and a pianoforte concerto—I cannot yet send you the promised *symphony,* for a gentleman of quality* has taken it from me, on the understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall

*This "Gentleman of quality" was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

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continue to do so." But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor,* not by Breitköpf and Härtel.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before

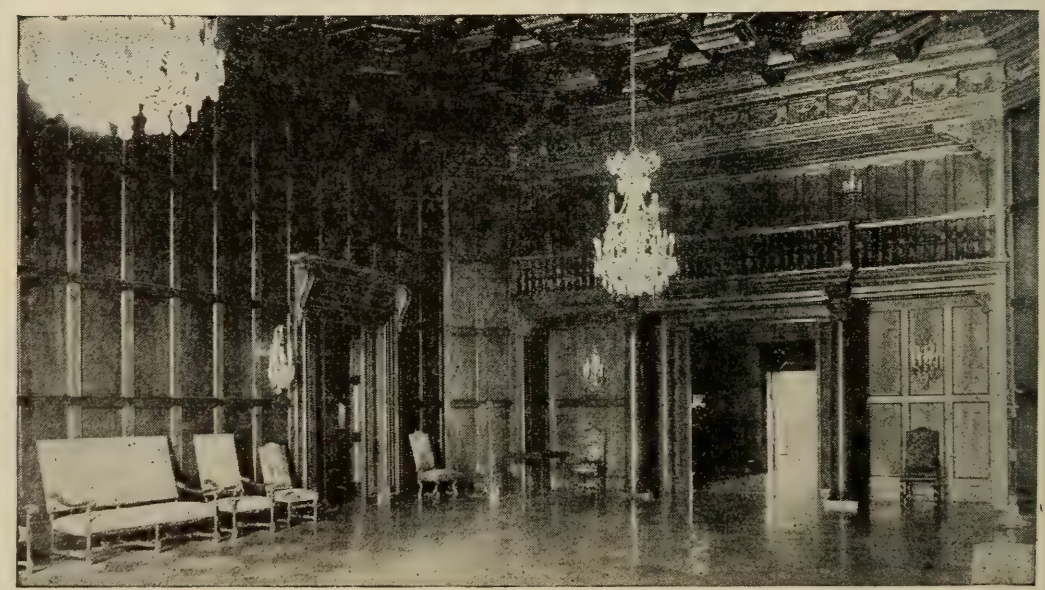
*See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study, "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

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the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth —his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on

* "In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?' "—Thayer-Krehbiel, "Life of Beethoven."

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the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorff, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another—these were probably the Fifth and the Sixth—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorff at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the com-

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poser. The *Journal des Luxus under der Moden* published this review early in April of that year:—

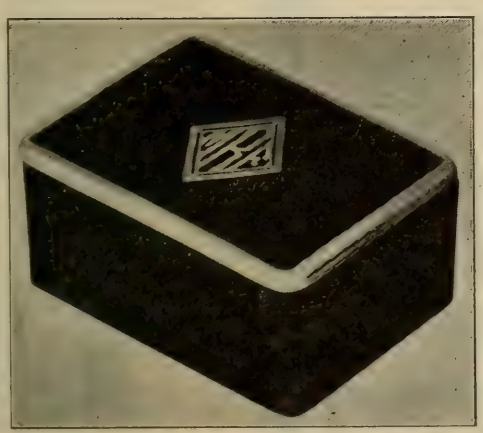
"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

* * *

The first performance of the symphony in Boston—was it at a concert of the Boston Musical Fund Society on December 8, 1849? This was the second of two "grand concerts for the establishment of a charity fund." G. J. Webb was the conductor. The orchestra was thus composed: ten first violins, eight second violins, four tenors, four violoncellos, five double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, side drum. The concert was in the Melodeon.

The programme was as follows: Beethoven, Symphony No. 4, B-flat major; J. L. Hatton, "To the Skylark," composed for and sung by Fanny Frazer (with orchestra; her first appearance in Boston); W. S. Bennett, Overture, "Najaden"; Mendelssohn, Pianoforte Con-



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certo, G minor (J. L. Hatton, pianist); Mozart, "Crudel' perchè" from "Nozze di Figaro" (Miss Frazer and Mr. Hatton); Keller, Adagio and Polacca for flute (Edward Lehmann); descriptive German song, "Der Eilbote", (sung by Hatton, "descriptive of the feelings aroused by the contents of the different epistles delivered by the 'Eilbote' or messenger"); Donizetti, Overture to "La Fille du Régiment."

* * *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en *si bémol majeur* (B dur) composée et dédiée à Mons le Comte d'Oppersdorff par Louis van Beethoven, Op. 60, Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

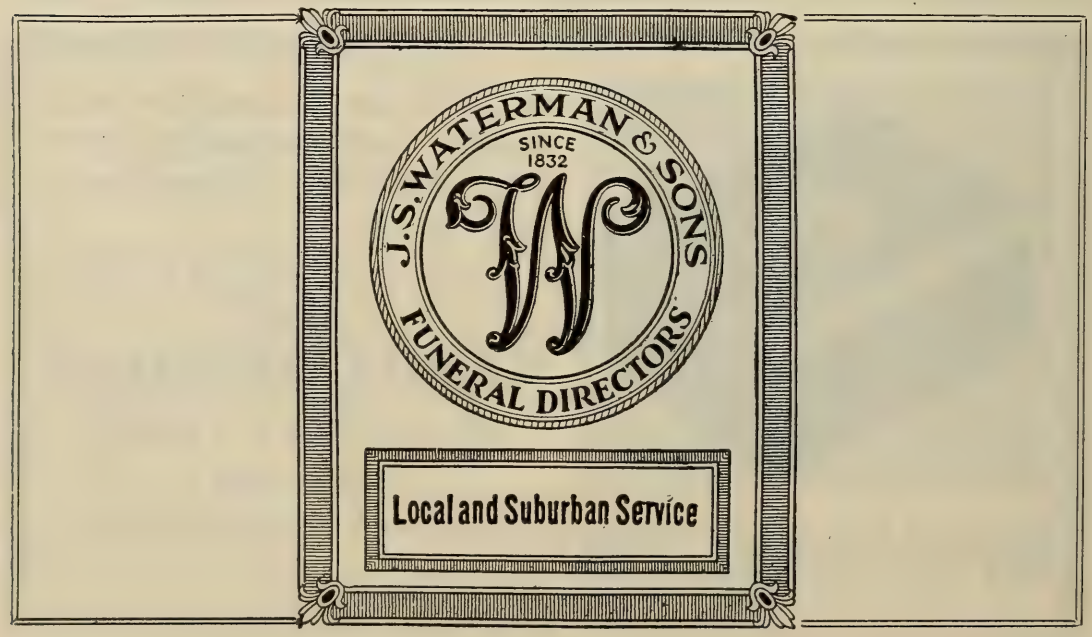
An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* * *

The Count Oppersdorff thought he had been shabbily treated by Beethoven. In the summer or fall of 1806, at the time of Beethoven's visit, the Count commissioned the composer to write a symphony for him. Beethoven had begun work on the Fifth Symphony—he wrote in 1808 that the finale is with "3 trombones and flautino—

* Thayer says 1808; but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung,* April, 1809, Col. 35.



not with 3 kettledrums, but will make more noise than 6 kettledrums and, indeed, better noise." He laid this Fifth Symphony aside and wrote, during the remainder of his stay at Grätz, the Fourth Symphony, dedicated to the Count. On February 3, 1807 he received for it five hundred florins. "He did not send the Count the score, as was the custom, for exclusive use during a fixed period, but turned it over to Lobkowitz for performance, being in urgent need of money; a year later he substituted the Fifth for the Fourth and accepted from Count Oppersdorff 150 florins in March and 200 in June for it without delivering it, this sum being, it may be presumed, a bonus for the larger work, the Count having asked for something employing an unusual apparatus (hence the 'three kettledrums'). This symphony was also withheld in the end, for reasons which are not known, and Oppersdorff had to content himself with the mere dedication of the Symphony in B-flat originally designed for him."*

The name of Count Oppersdorff does not appear again in the life history of Beethoven.

* * *

BEETHOVEN'S SYMPHONY NO. 4

By Hector Berlioz

Here Beethoven abandons wholly the ode and the elegy—a reference to the "Eroica" Symphony—to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads

*"The Life of Ludwig van Beethoven," by Alexander Wheelock Thayer, edited, revised, and amended by Henry Edward Krehbiel, Vol. II, p. 123 (New York, 1921).



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other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. . . . This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing,



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indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the "Divina Commedia," the recital of which Virgil cannot hear "without weeping in sobs," and which, at the last verse, makes Dante "fall, as falls a dead body." This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. . . . The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer.

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Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp (*sic*)" as played on the 8th "with extraordinary applause." Ries added: "It frightens one to think of symphony writers when one sees and hears such a work."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. The Philharmonic Society of New York performed the symphony for the first time on November 24, 1849. The programme also comprised Spohr's overture to "Jessonda"; C. Nicholson, Solo for flute, with orchestra (J. A. Kyle); Mendelssohn, Concerto for Violin (Joseph Burke); Rossini, Overture to "William Tell." Theodore Eisfeld conducted the orchestra of fifty-nine players. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

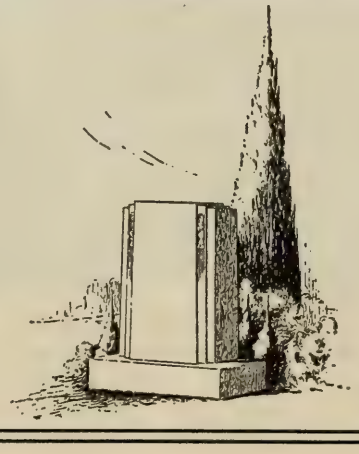
ENTR'ACTE

THE WORK AND THE INTERPRETER

By Ernest Newman

(*Sunday Times*, London, October 18, 1931)

When things look blackest with us, Stravinsky and his thurifers can always be trusted to come to the rescue with a little comic relief. One of the latter brightened us up the other day with an article in which echoing the Master, he enlarged on the scandalous nonchalance with which eighteenth-century fellows like Haydn and Mozart, and presumably Bach and Handel, turned out their stuff. It seems that in those days the themes of a work once having been invented, the rest of the composition followed more or less of itself. With the moderns, however, it is different. These mighty intellects are not



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satisfied with the old easy-going methods. Every bar of *their* compositions must pull its weight in the boat; they will have no formulæ, no padding, no mere pouring of ready-made metal into a mould that will serve almost equally well for any set of ideas.

It is a noble ideal, and we all cordially wish them success in their pursuit of it. The only criticism we dare venture upon is that the practice of some of them is not always as admirable as their theory; in their laudable efforts to sweat all the superfluous flesh off the figures they create they are just a little apt to leave us with the spectacle of nothing more than a collection of skin and bones. Perhaps some day the happy mean between the adipose and the emaciated will be discovered.

Stravinsky, on his own confession, is the leader in this movement towards the elimination of superfluous tissue in music. In the article to which I have referred above, we are told that, in contrast to the reckless profusion of people like Mozart, who spawned music rather than wrote it, this great man obeys the laws of procreation of the higher mammalia, who produce a better article because they take so much longer over the process. So terrific is Stravinsky's concentration, we are told, so inflexible his resolve not to allow anything to appear in his work that is not the result of cogitation long and profound, that often it takes him a whole day to produce a single bar.

I cannot too highly commend such conscientiousness; the mere mention of it ought to make us realize what a priceless jewel we possess, theoretically, in every bar of Stravinsky's later works. I can foresee the time when composers, instead of dating a whole work, as has been the custom hitherto, will date each bar of it. No longer shall we read, at the end of a long symphony, "Munich, Jan. 30, 1898," or "Malvern, April 24, 1915." In the symphony of the future each bar will have its own date—"Paris, 10/6/35," "Chez

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Pleyel, 12/6/35," "Morges, 15/6/35," and so on— and the sympathetic reader will be able to follow the painful accouchement stage by stage.

My only fear is lest Stravinsky should be overdoing it. This scrupulous leisureliness in parturition is all very well; but surely, an admirer may suggest, the process could be accelerated slightly in the world's interest without any great loss of vital force in the offspring! When we reflect that an increase of the day's labor by a mere crotchet in each bar would mean a final increase in Stravinsky's output of from 25 to 33⅓ per cent, according to whether the composition was in four-four or three-four time, we are justified in humbly asking the Master whether he is doing his duty by the world in cutting down his production to a single bar per day. Could he not see his way to relax the rigidity of his factory regulations just a trifle for our benefit?

But if on this point of the production of the music of the future on a frugal system more worthy of the higher mammalia than the mackerel-like spawning of the past I am wholly on Stravinsky's side, I am compelled to part company with him when, as I learn from the article in question, he once more mounts that old hobby-horse of his, the alleged damage done to music by the interpreter putting something of himself into it instead of just playing the notes the composer has put on paper and leaving them to tell their own tale to the listener.

This, I make bold to say, is an utter fallacy. There is *no* performance in which the performer does not add something of himself to the notes—even a bad performance, even a performance in which the player conscientiously strives to suppress his own personality; for the suppression, no less than the corresponding assertion, will inevitably be carried out in terms of the player's personality, or lack of it. If it be true that no two performers, deliberately phrasing a

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composition in terms of themselves, will produce the same result, it is equally true that no two performers, deliberately refraining from phrasing it in terms of themselves, will produce the same result; for personality will as certainly give its own special color to the negative effort as to the positive one.

Some people talk as if twenty orchestras had only to play the notes just as the composer set them down for us to receive the same impression on all twenty occasions. But even the same orchestra does not make the work sound precisely the same on twenty occasions; for the mood, the mental and animal spirits of the players, unconsciously affect their tone.

Apart from all this, the instruments in one orchestra may differ considerably from those in another. An oboe in Paris may not have the same timbre as one in Vienna or in London; while the same player may modify, for better or for worse, the tone and color of his instrument by the use of a different reed. The strings of one orchestra may be many, those of another few; so that although each is playing the same notes, the effect on the hearer may be quite different. In the same orchestra the string tone, under a conductor of genius, will be brilliant, and under a dull conductor as flat and lustreless as himself. The same work, played by the same people, will

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be different in different halls, and even in different parts of the same hall. There is, in fact, no such thing, strictly speaking, as an Eroica or a Pathetic Symphony, the same in sound under all circumstances, the one-and-only realization in tone of a definite, invariable something projected by the composer and definitely, invariably fixed in the notes he has put on paper. There is merely a basic something, which, even in a performance that honestly tries to reproduce the work and nothing but the work, is subject to a thousand variations from performance to performance.

I am not speaking at the moment of variations brought about by the "reading" of the conductor. I am referring to purely physical effects of tone which, whether the ordinary listener is aware of it or not, alter in some subtle way the impression made by the music. I remember a provincial festival at which Richter had under him an enormous body of the best strings in England. In the great unison string passage in the Leonora No. 3 the effect was overwhelming. It was not merely a physical effect, though this was dazzling enough, the violin tone seeming to fill the hall with sheet lightning; the effect was also, and correspondingly, spiritual, the drama of the overture acquiring, from the very brilliance and force of the tone at this point, an intensity such as I have never met with in any other performance of the overture before or since.

It is useless to say that this passage in the Leonora No. 3 means precisely the same thing however it is played, so long as the notes and the proportions of the notes are reproduced as indicated by the composer. There is such a thing as a qualitative, as well as a quantitative, difference in music; and this qualitative difference is supplied by the performer of genius, aided by a first-rate instrument, adding an imaginative completion of his own of the bare hint given him by the composer, a hint of which other conductors may



not be able to take full potential advantage by reason of a lack of vision on their part, or a lack of response in their instrument, or both.

I would cite, as a signal instance of what genius can do to a work by means of this intensity of inner glow, without any pushing of the composer aside for the exploitation of his own ego, the remarkable performance of Brahms's third symphony that Sir Thomas Beecham gave us last Monday. More than one listener may have put to himself that evening the question that was put to me after the first movement had been under way for no more than two or three minutes—"Can this be Brahms?" The answer is "Yes, decidedly." All that Sir Thomas did to the work was to supply that imaginative completion of the composer's hints to which I have already referred. (Pater has expressed perfectly the process I am trying to convey, but I cannot remember at the moment whether the lovely passage occurs in "Marius the Epicurean" or in "Gaston de Latour.")

For once the opening phrase lived up to Brahms's marking of "passionnato." For a decade or two at the turn of the century, Brahms became the almost exclusive property of a highly respectable but rather dull school of conductors who insisted on what they thought was the "classical" element in him—and a classic, in their opinion, was a being as prudishly self-repressive as themselves. That Brahms was a romantic is not, as some people think, the discovery of the last few years; writers like Hermann Kretzschmar were insisting on it thirty years or more ago. The fact, indeed, is so obvious that one could hardly understand the need of insisting

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on it today were it not that the prunes-and-prisms school of conductors had almost succeeded in setting the public against Brahms by remaking him in their own rather dull image.

All that Sir Thomas did with that tremendous opening theme was to bring out of it the life that is latent in it, to cast the great phrase in flexible steel. In the third movement, again, all he did was to phrase the gentle melody with the grace that Brahms must have intended it to carry when he conceived it. For once this movement did not seem, as it generally does, one of the weakest of Brahms's creations. The truth is simply that it is one of the hardest of all his works to play properly: the slightest error in the tempo, especially in the way of turning the poco allegretto into an andantino, the slightest exaggeration in the nuances with the idea of being "expressive," and the thing becomes the dull and feeble piece of manufacture it is generally made to appear. For once in our experience it became alive, graceful yet strong, a part of the symphony with which we could not possibly dispense.

We can have no mercy on the bogus kind of "reading" that plays fast and loose with the composer's clearly expressed intentions for the mere vanity of showmanship, as when a notorious German mountebank begins the C major allegro of the Leonora No. 3 in an almost inaudible pianissimo in order to hit us between the eyes, as he hopes, with his ensuing crescendo and fortissimo. That is pure charlatanism, against which every musician's gorge must rise. The unaccustomed effect of the Brahms symphony the other evening was obtained not by making the composer say something he never intended to say, but by making him say what he has said with the

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same inner glow that must have filled his veins when he conceived his music.

There is, in fact, as I have said, no such thing as this or that symphony in the abstract, to be set forth accurately by just playing the notes and leaving it at that. There are as many symphonies within these same notes as there are conductors and orchestras of genius to evoke them, just as there are as many Hamlets or Othellos as there are actors of genius; and if we are wise we will accept them all, so long as there is no interference with the letter of the text.

Where we are entitled to criticise is when we feel that, with the best intentions, the performer is adding something to the work that the composer never intended. I would cite, as an instance of this, Mr. Antoni Sala's playing of the solo part in Elgar's violoncello concerto at this same concert. The ground of my complaint here was not so much that the soloist's tone was rather thin, as that the intellectual conception of the music was thin. Of Mr. Sala's love for the work, of his desire to put his own best into it, there could be no doubt whatever. But, as I saw the matter, he was substituting an alien culture for the one incarnated in the concerto. This music has come out of something like ten centuries of English literature and English life. What Mr. Sala did was to play it as if it had been written by a Southern European of quite another culture-heredity. He played this or that phrase with the utmost "expressiveness" according to his lights as a violoncellist; but the expressiveness lacked

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the masculine quality of the national tradition out of which this music has flowed. It was the Elgar violoncello concerto as Elgar would have written it had he been of the same blood as Bellini—a lovely enough thing in its way, but too feminized for English taste.

Here was a striking instance of how an artist unconsciously writes himself upon a work in the wrong way; without the slightest departure from the text, with no intention but the honorable one of putting the composer in the foreground and himself in the background, he unconsciously gives the work a mentality that is slightly alien to it.

A GOOD ORCHESTRA

By A. H. Fox-Strangway

And an orchestra becomes good from playing to the right audience, just as the right citizens are rewarded by a good government. An audience that arrives in time, settles into its place after a nod to friends, stops talking when the music begins, forms but does not air its opinions, applauds or is silent from conviction, discounts fashion, expects good stuff as its right—all of them things that are within the power of any of its members—that sort of audience has a wonderful effect on the executants. Charlatans slink away from it abashed; artists learn to rely on it. These opinions that it forms, discusses, and has criticized among friends, gradually create a public opinion, and that in turn starts small societies which come up and disappear. Out of such public opinion arises also the second thing which makes an orchestra become good—the born conductor; for music always spreads from a center, from one who has the disease and infects others. The right man will attract personalities, and in his presence even quite ordinary people will discover unexpected ability, fired by his skill and buoyant with his enthusiasm.

We take the constitution of the orchestra for granted, and are

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apt to forget its long genesis. It began with a conglomerate of any handy instruments, as did the Siamese and Bantu pandemoniums of which we read. Then there was the matching of like instruments, called a "consort," and presently the antithesis of strings and wind in the "broken consort." Then specially famous bodies sprang into existence, like Henry VIIIth's sackbuts, so sought after on the Continent; or, by way of a set-off to the English achievement, the "24 violons du roi," which are supposed to have suggested the number of blackbirds that were "baked in a pie"; or the German and Austrian town-bands that specialized in double reeds; or the Italian trumpets, the low principale and the high clarini, which they used to pick out the high lights in their choral works—we hear them still in Bach's trumpet parts, shrilling out above everyone else, a blaze of sound. Handel, the German, builds his orchestra on hautboys and bassoons alternating with strings, but begins to use other instruments in a special setting—a single flute in a nightingale song, a violoncello obbligato in "What Passion cannot Musick," the lower strings in "O death! where is thy sting?" a carillon in "Saul hath slain his thousands," and keeps his trumpets and drums for special points. Neither he nor Bach spend their resources till they are wanted; they adopt the Japanese plan of having up from the cellar one picture at a time. The Mannheim orchestra in the mid-eighteenth century began to pull things together; flute and hautboy were much developed, and new fingerings invented. The clarinet came just in time for Mozart. The orchestra has grown since Beethoven, but we still think of his as the normal size; and the gap between him and his predecessors was large. He broke down the groups, each instrument became individual. Weber was good at divining the genius of an instrument; he never gave it anything to do that would belie its nature. Mendelssohn was a master of the orchestral *mot juste*. Berlioz fell down and worshipped the sound of cor anglais and low flute notes and divided violas, put the noses of clarinets in bags, multiplied his drums, and forgot in the process to invent things for them to do that would be worth doing. Wagner regrouped the wind and divided the strings, balanced the trombones with the tuba, wrote for the horn with the new ventils, used harp, bass clarinet, and percussion intelligibly, and made things move by purely musical means. Since him there has been

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nothing really new, though there is a fresh device every day. Nothing new, because these devices do not make the music any the more cogent; they splash and ripple and fret and astonish, and set us a-wondering how they are done, but they seldom arise out of the plot; they are things plastered on, not inevitable, not fundamental.

There are five instruments that most people will listen to with pleasure: pianoforte, organ, voice, string quartet, and orchestra. The reason is that the first three obviously, the fourth sometimes, and the fifth usually, are dominated by one mind, whereas divided command, as in a duo or trio, is of a lower order of interest (and the wily Gentoo has quickened that by getting the two to compete in putting each other out—but we have not risen to that yet). An organist cannot do much with a strange organ, nor a conductor with an orchestra whose ways he does not know.

"The Enchanted Kingdom," Symphonic Poem (after a Russian Tale). Ten Miniatures (after a Russian Illustrated Alphabet). Prelude, "In Memory of Rimsky-Korsakov"

Nikolai Nikolaievitch Tcherepnin

(Born at Leningrad, on May 15, 1873; living at Paris)

Tcherepnin—he is not to be confounded with his son, Alexander Nikolaievitch, born in 1899, a pianist and composer—studied law in Leningrad. At the same time he was a pupil of Van Arck (piano) and Rimsky-Korsakov (composition) at the Imperial Conservatory. In 1901 he became a conductor of the Belaiev Concerts. In 1905 he conducted the orchestral class at this Conservatory and was the conductor of the Marinsky Opera. In the years 1909*–14 he conducted performances of Diaghilev's Ballet Russe in Paris, London, and elsewhere. In 1918 he was in Tiflis, director of the Conservatory of Music and the Opera. Three years later he made Paris his dwelling place. Among his pupils are Prokofieff, Obukov, and his own son Alexander.

His Pianoforte Concerto, C-sharp minor, Op. 30, was performed

*In 1908 he prepared the performances of Rimsky-Korsakov's "Snow-Maiden" at the Opéra-Comique, Paris. The first performance was on May 22. There were fifteen performances that season. Ruhlmann conducted the first. He was replaced at the second by Landry.

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in Boston by Benno Moiseiwitsch at a concert of the Boston Symphony Orchestra on October 27, 1922.

The following notes are from the composer:

I. "The Enchanted Kingdom," (after a Russian Tale), Op. 39.

King Kastcheï* rests in his enchanted retreat; the little bells softly murmuring watch over his repose. Imperceptible breezes pass over and guard him. Nothing disturbs his sleep, nothing can break the charm—neither the groanings of the magic cords, nor the penetrating song, gentle and languishing, of his fair prisoner, "The Fire-Bird." The night falls. "The Black Horseman" passes the silent kingdom of Kastcheï. In the magic peace of the soundless kingdom, one can scarcely hear the faint bells, the guardians passing, the winds suspended—good watchmen.

II. Ten Miniatures for Orchestra, "After a Russian Illustrated Alphabet":

1. "Négrillon." (Fantastic Negro boys appearing before a curtain at a fair.)

2. Bába-jaga.† (Evil witch flying through the air in a mortar.)

3. General. (Garsonnet, leading battalions of tin soldiers in an assault upon a cardboard fortress.)

*According to Ralston's "Russian Folk Tales," Kastcheï is one of the many incarnations of the Dark Spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man . . . he is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object of which his life is indissolubly connected—does not exist within his body." —P. H.

†In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Baba-Yaga is introduced in Moussorgsky's "Pictures in an Exhibition."—P. H.

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4. "Villégiature." (A gay little white house and a garden; children playing on the lawn.)

5. Egypt. (A caravan rests at the foot of a colossus.)

6. Stars. (Wise men in periwigs explaining the courses of the stars to some rich lords.)

7. "Maman." (Supper of the doll.)

8. "Le Lac." (Enchanted Swans, Naïads.)

9. "La Forêt." (Moonlight, Faun, Dryads.)

10. "La Tsarine." (The young Tsarina with her followers solemnly coming forth from the palace.)

(Conceived and interpreted by M. Alexandre Bénoit.)

"À la Mémoire de Rimsky-Korsakoff": Prelude for Orchestra.

"In this commemorative prelude, I have introduced two themes of Rimsky-Korsakov: The theme of the Saint Phevronia, and that of the holy bells from 'The Legend of the Invisible City of Kitej.' "*

* * *

The catalogue of Tcherepnin's works includes the following:

OPERAS: "Swat"; "Armut ist keine Schande"; "Wanka, der Kanzler."

BALLETS: "Le Pavillon d'Armide"; "Narcisse et Echo"; "The Masque of the Red Death" (after Poe); "The Fairy-tale of the Princess Ulgba"; "Dionysius" (1921); "Russian Fairy Tales" (1923); "Notturno" (after Borodin); "The Romance of a Mummy."

ORCHESTRA: Prelude to Rostand's play, "La Princesse Lontaine," Op. 4. Published in 1889. Performed in New York, at a concert of the Liederkranz Society, November 25, 1900.

Scene in the Witches' Cavern ("Macbeth"), Op. 12. Published in 1902.

Dramatic Fantasy, "From Land to Land," Op. 17 (after a poem by Tiutschev), 1904.

*Rimsky-Korsakov's opera "The Legend of the Invisible City of Kitej and of the Maiden Fevronia" was produced at the Marinsky Theatre, Leningrad, on February 7, 1907. "The Battle" was performed in Boston by the Boston Symphony Orchestra in October 30, 1925; the tone pictures, "Prelude: Hymn to Nature", "Bridal Procession," "The Invasion of the Tartars," "The Battle of Kerjenetz," on March 4, 1927.—P. H.

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"The Enchanted Kingdom," Op. 39.

"Narcissus and Echo," symphonic poem, Op. 40.

Gavotte in D.

Sinfonietta (In memory of Rimsky-Korsakov).

"Le Poisson d'Or," six orchestral sketches (after Pushkin).

VOCAL: Op. 1–3. Songs. Sappho's Song, for soprano, female chorus, and orchestra. (Awarded a prize by the Imperial Music Society.)

Op. 6. "Night," and "The Old Song," for mixed chorus and orchestra.

Op. 7. Six melodies with piano.

Op. 8. Four melodies with piano.

Op. 10. Two choruses for mixed voices.

Op. 32. Liturgy of St. John Zlatoust for mixed chorus *a capella.*

"Joyselle au Jardin," for voice and orchestra (after Maeterlinck).

"Contes de Fée (songs on Balmont's poems.)

Duets.

Two Masses. "The Beatitudes," for mixed voices.

MISCELLANEOUS: Op. 9, Lyric Poem, for violin and orchestra. Op. 11, String quartet, A minor. "Le Poisson d'Or." Piano Pieces, Op. 41.

* * *

Tcherepnin completed Moussorgsky's opera "The Fair at Sorotchintzy" by introducing other melodies of this composer where the existing musical material was not sufficient. This version was produced at Monte Carlo on March 17, 1923. There had been previous completions by Rimsky-Korsakov and by César Cui.

The opera was produced at the Metropolitan Opera House, New York, on November 29, 1930.

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Vogel Two Etudes
Ritmica funebra. Ritmica scherzosa.

Toch Little Theatre Suite, Op. 54
I. Overture.
II. Bashful Wooing.
III. Dance.
IV. Nocturne.
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Chausson Symphony in B-flat major, Op. 20
I. Lent; Allegro vivo.
II. Très lent.
III. Animé.

SOLOIST
NICOLAI BEREZOWSKY

There will be an intermission after the concerto

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931-1932

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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THE PICCOLO



In Italian, the word piccolo means little or small. In music, piccolo is a little flute, for it is less than half as long as a flute and only plays the upper octave. Where much of the range of the flute is in a high soprano, the piccolo almost always is played in a register above that of the highest human voice.

The piccolo has been characterized as the imp, or demon of the orchestra. It is the flash of lightning, the darting flame, or the whistling wind. Berlioz, who gave the use of the instrument a great deal of thought and study, wrote: "The piccolo flute may have a very happy effect in soft passages; and it is mere prejudice to think that it should only be played loud." This French composer frowned upon its use in a religious harmony, or strengthening and sharpening — for the sake of noise only — the high part of the orchestra.

The piccolo is perhaps the most acute of all instruments. Its voice, appearing as it does in the piercing upper notes of quick runs, in chromatic passages and wild screams, never passes unnoticed. It gives the final scintillating touch to a melody that brightens the upper notes of the other members of the Woodwind family.

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Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

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II. Bashful Wooing.
III. Dance.
IV. Nocturne.
V. Finale: Presto.

(First time in Boston)

Berezowsky Concerto for Violin, Op. 14

I. Allegro di bravuro.
II. Adagio sostenuto.
III. Allegro giusto.

(First time in Boston)

Chausson Symphony in B-flat major, Op. 20

I. Lent; Allegro vivo.
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Two Etudes for Orchestra: Ritmica Funebra; Ritmica Scherzosa

Wladimir Vogel

(Born at Moscow on February 29, 1896; now living)

These Etudes were composed and published in 1930. They were performed at the Oxford-London Festival of the International Society for Contemporary Music, (London, July 28, 1931; Hermann Schercher, conductor). The Philadelphia Orchestra, Mr. Stokowski conductor, performed them in Philadelphia on October 24, 1931.

According to Edwin Evans*: "The main interest of the Studies is not so much thematic as inherent in the rhythms used and in the interplay of timbres, which suffice to create very definite moods. They are studies in the real sense of the word, excursions in purely orchestral technique."

* * *

Vogel's mother was Russian; his father, a German. After the war, Vogel studied in Berlin with Heinz Tiessen; later with Busoni. The list of his works comprises "Sinfonischer Vorgang" (1921); a Suite from music for a "symbolical film" for strings and kettle-

*Quoted by Mr. Lawrence Gilman in his Programme Book of the Philadelphia Orchestra, October 23, 24, 1931.



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drums (1922); a string quartet (Frankfort, 1924); "Sinfonia fugata" (1925, performed in 1930), a chorus of mixed voices, solo voices, and "Saxophon-ensemble." (In 1915–18 he was interned in a civilian prisoners' camp in Russia.)

* * *

This Heinz Tiessen, born at Königsberg in 1887, studied law at Berlin, and, evidently a deep thinker, attended scientific, literary, and philosophical lectures. In the years 1906–09 he took lessons in composition of Philippe Rüfer and Wilhelm Klatte. Living in Berlin as composer and music critic, he is responsible for two symphonies—C major, Op. 15; F minor, Op. 17, to which he has given the title "Death and Creation"; a septet for string quartet, flute, clarinet, and horn, Op. 20; "Eine Ibsenfeier," for orchestra, Op 7; a Rondo for orchestra, Op. 21; a "Love Song," for orchestra, Op. 25; music for Immermann's "Merlin" (Berlin, 1918); music to "Hamlet," from which three orchestral pieces are Op. 31; "Death Dance Melody," for violin and piano, from the music to Carl Hauptman's "The Poor Broom-Maker"; Songs, Op. 8, 10, 22, 23, and "Songs of the Gallows" ("Morning Star"), Op. 24.

Mr. Alfred Einstein of Munich has described him as "a modern,

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LITTLE THEATRE SUITE (OVERTURE, "BASHFUL WOOING," DANCE, NOCTURNE, FINALE, PRESTO) OP. 54 ERNEST TOCH

(Born at Vienna on December 7, 1887; living at Berlin)

This suite was performed by the Philharmonic Symphony Society, New York, Erich Kleiber conductor, on November 5, 1931. The performance was announced as the first.

The Suite was published in 1931. The composer has said that it was not written in connection with any particular stage performance, nor is it "absolute music." Intended for the concert hall, "it is meant to suggest, in certain of its movements, episodes and situations familiar to the theatre, as in the case of the composer's 'Komödie für Orchester.' These implied *Theater Situationen,* as the composers calls them, are of a gay or sentimental nature, Viennese in background and implication. They are indicated by

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III. "Dance." "This movement, in 3-4 time, is intended," says the composer, "as a gay contrast to the idyllic mood of the preceding one."

IV. "Nocturne": *Ruhig (zart, innig)*, 3-4 time. An oboe solo is followed by a pizzicato figure for the strings and a short solo for the kettledrums. The oboe solo returns with "voices of clarinet and bassoon added to it." After a return of the pizzicati figure are measures for solo violin, solo viola, solo violoncello. The ending is for a solo violin accompanied by percussion instruments.

V. Finale, Presto (molto leggiero), without any relation to any special theatrical situation.

* * *

*From the Programme Notes of the Philharmonic Symphony Society of November 5, 1931, brilliantly edited by Lawrence Gilman.

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Toch was made known to the audiences of the Boston Symphony Orchestra by his concerto for pianoforte and orchestra, Op. 38 (Mr. Sanromá, pianist), December 28, 1928. He studied medicine, also philosophy, in Vienna, but gave up the practice of medicine for music. As a composer, he is self-taught. He won the Mozart Prize in 1909; the Mendelssohn Prize in 1910; the Austrian State Prize for composition four times. He lived at Frankfort-on-the-Main in 1909 and there studied pianoforte-playing with Willy Rehberg.* In 1913 he taught musical theory at the Mannheim High School for Music. He served as an officer in the Austrian army during the World War. In 1921 he lived at Heidelberg, but he returned to Mannheim. His home is now in Berlin.

In 1921, Toch received the degree of Doctor of Philosophy for his "Beiträgen zur Stilkunde der Melodie."

L. Dunton Green, hearing the performance of Toch's concerto at Frankfort, wrote as follows for *The Chesterian* of July, 1927:

*Rehberg, a Swiss pianist and composer, was born at Morges on September 2, 1863. His teachers at the Zurich Conservatory (1879–1881) were Robert Freund, Fr. Hegar, and Gustave Weber; at the Leipsic Conservatory (1881–84), Reinecke and Jadassohn. After the final examination, he was engaged at the Leipsic Conservatory. In 1890 he was a professor at the Geneva Conservatory, and he conducted symphony concerts in that city. In 1908 he taught at the Frankfort Conservatory; in 1917 he was director of the Mannheim Conservatory; in 1921 he became director and professor of master classes at the Basle Conservatory. The list of his compositions includes a string quartet, violin sonata, many songs, and pianoforte pieces. He is not to be confounded with his son Walter (born at Geneva in 1900), a pianist of high reputation.

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* * *

The list of Toch's compositions comprises these works:

STAGE: "Wegwende," opera (1925); "Die Prinzessen auf der Erbse," a musical fairy story in one act (after H. C. Andersen) (Baden-Baden, 1927); "Egon und Emelie," family drama (after Christian Morgenstern) (Mannheim, 1928); "Der Fächer," "Opera-capriccio" in three acts, text by Ferdinand Lion (Königsberg, 1930); music for the "Bacchantes" of Euripides (Mannheim, 1926); Incidental music to the drama, "Der Kinder Neujahrstraum"; music for a trick film, "The Baby Factory," which, according to a paragraph in the *New York Times,* "with the hoarse sound of the wood instruments adroitly imitates the eternal screaming of children"; Incidental Music for Tise Langner's play, produced in Berlin, "The Saint from the United States," based on the life of Mary Baker Eddy. "According to the *Vossische Zeitung* of Berlin, Toch's prelude and entr'acte music, as well as that accompanying the scene dealing with the consecration of the church, is a mixture of strong colors, half expressionist, half 'jazz-band' in idiom, written

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Concerto for Violin and Orchestra, Op. 14 . Nicolai Berezowsky

(Born at Leningrad on May 17, 1900; living in New York, N.Y.)

On April 29, 1930, Mr. Berezowsky, as a guest, conducted the Dresden Philharmonic Orchestra in the Gewerbehaus. His programme was as follows: Mozart, Symphony in D major (Haffner Symphony); his own Violin Concerto (first performance), which



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was played by Carl Flesch); Ravel's Bolero (first performance in Dresden), and the Suite from Stravinsky's "Petrouchka."

In the spring of 1931 this concerto, written at Berlin in January, 1930, was played again by Carl Fleach at the Deutsche Tonkünstlerfest at Bremen. Mr. Berezowsky conducted at this festival.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, bass drum, tambourine, triangle, glockenspiel, and the usual strings. The percussion instruments require only one executant.

The Dresden programme gave Mr. Berezowsky's description of the concerto, which was composed in January, 1930, at Berlin. The concerto is in the orthodox manner. Each one of the three movements has pregnant thematic material, the development of which dictates the form. The first movement opens directly with a well-rhythmed, resolute theme for the solo violin. This theme determines the character of the movement, though the second theme is in quieter mood. These themes are worked in polyphonic manner, until the cadenza, over an organ-point. A short return to the material leads to a coda, which goes into the second movement of a lyrical nature. The solo violin has a cantilena over a rythmed motive *ostinato* for strings. This cantilena leads to a second theme. After a short de-

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velopment there is a return to the first theme, now given to the flute, while the solo violin takes the *ostinato* motive in opposition. The last movement is a lively rondo with three themes. There is a short coda.

* * *

Mr. Berezowsky in his eight years was admitted to the Royal Cappella in Leningrad. One of his teachers was Michael Kimov, a pupil of Rimsky-Korsakov. In 1918 Berezowsky was a teacher at the Conservatory of Saratov. He studied later with Robert Pollak in Vienna, but came to the United States in 1922 and joined the Philharmonic Symphony Society of New York, being the leader of the second violins. He was a winner in 1925 at a Stadium Audition. The next year he gave a recital in New York. His "Hebrew" Suite for orchestra was performed by the Philharmonic Symphony Society, Willem Mengelberg conductor, on December 6, 7, 1928. In January, 1931, he was a "guest" conductor of the Cincinnati Symphony Orchestra at Cincinnati. At the Juillard Graduate School he has studied violin playing with Kochanski, composition with Rubin Goldmark.

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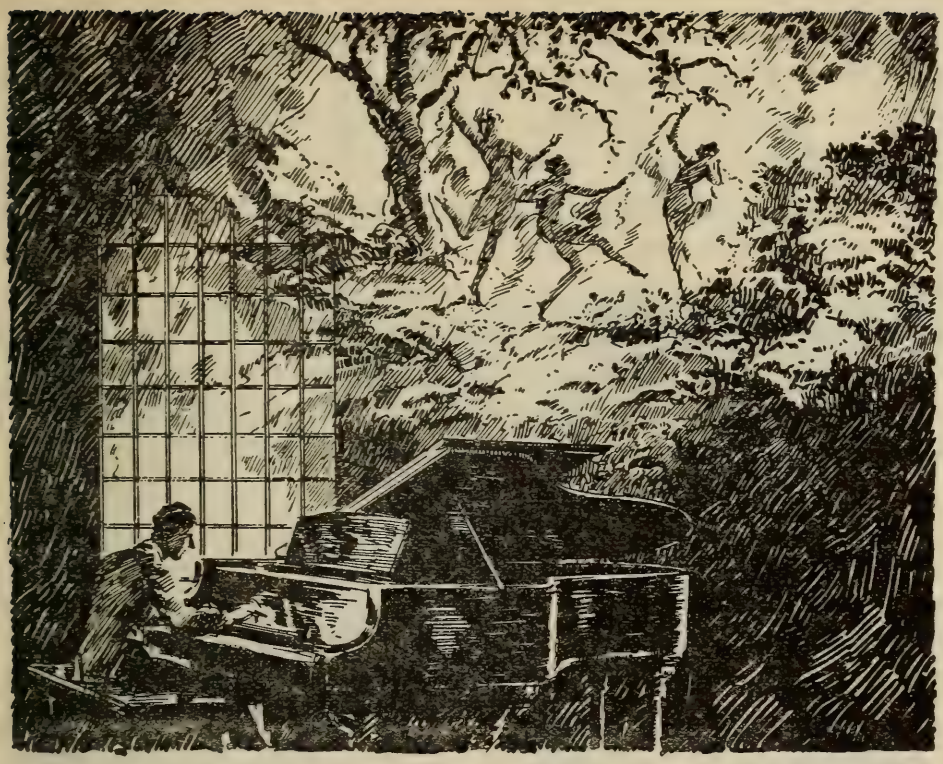
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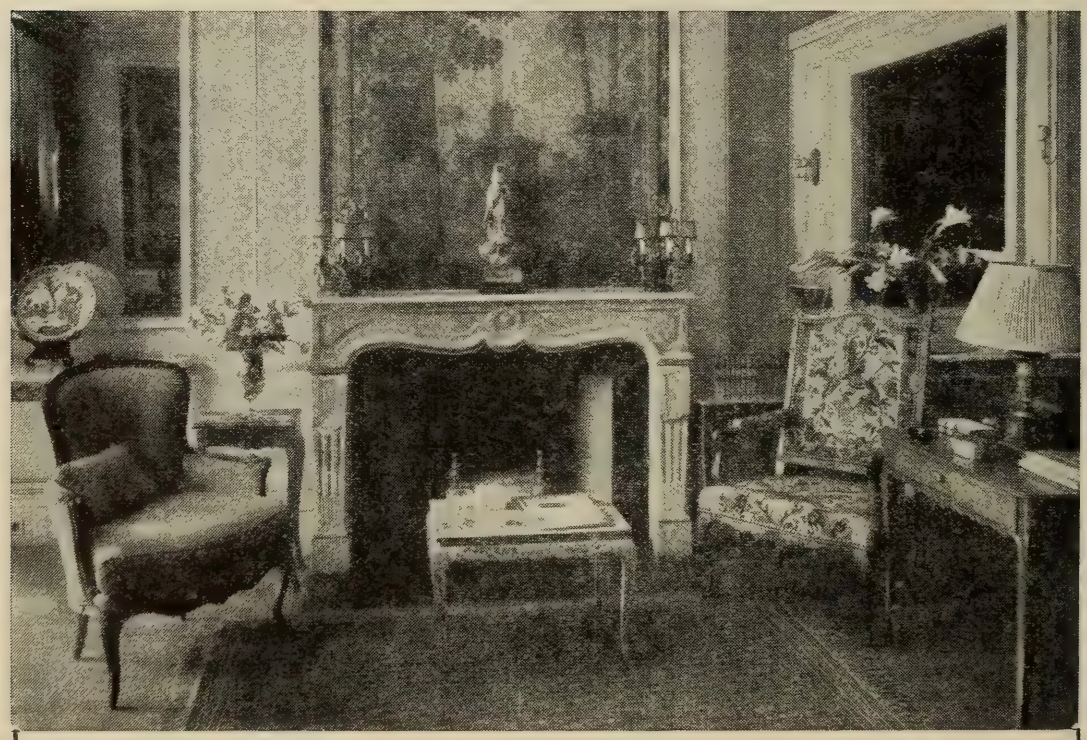
He conducted his Symphony No. 1, Op. 10, at a Monday evening concert of the Boston Symphony in Boston on March 16, 1931.

The list of his works, besides those just mentioned, comprises a Sextet for strings, clarinet, and pianoforte (1926), for Mrs. Coolidge's chamber-music concerts—it has been performed at Pro Arte Quartet concerts in London, Paris, Brussels, Amsterdam: two string sextets, five string quartets, a quartet for soprano and strings, a pianoforte trio, a pianoforte sonata, a quintet for wind instruments; an operetta, "Prince Batrak"; a cantata (Dryden's "Hymn to Saint Cecilia"*); Duos for viola and clarinet; Fantasie for two pianos and orchestra, and a new symphony in three movements.

* * *

The interpreter of Mr. Berezowsky's concerto in Dresden, Carl Flesch, played Brahm's violin concerto with the Boston Symphony Orchestra under Dr. Muck on April 3, 1914. He was born in 1873 at Moson, Hungary. In 1883 he was a pupil of Grün at the Vienna Conservatory. Having studied there three years, he went to Paris

*Dryden's full title is "Alexander's Feast; on the Power of Musique: An Ode in Honour of St. Cecilia's Day" (1697). His "Song for St. Cecilia's Day, November 22, 1687" was first published in that year.



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and took lessons of Sauzay and Marsick at the Conservatory. In 1892 he took a second prize as a pupil of Sauzay; in 1894, as a pupil of Marsick, a first prize. In 1897 he was appointed violin teacher at the Royal Conservatory, Bucharest. He lived there five years and was the leader of the Queen of Rumania's (Carmen Sylva's) string quartet. At the end of 1903 he taught at the Amsterdam Conservatory. In 1908 he made Berlin his dwelling place. In 1921 he was made director of special courses in the State High School of Music. He formed with Hugo Becker and Arthur Schnabel (later Carl Friedberg) a Pianoforte Trio. He has published treatises and exercises on violin playing and edited studies by Kreutzer and Paganini, and with Schnabel the violin sonatas of Mozart.

ENTR'ACTE

PROGRESSING BACKWARD: AN ASTRONOMICAL FANTASY

By Harry Farjean

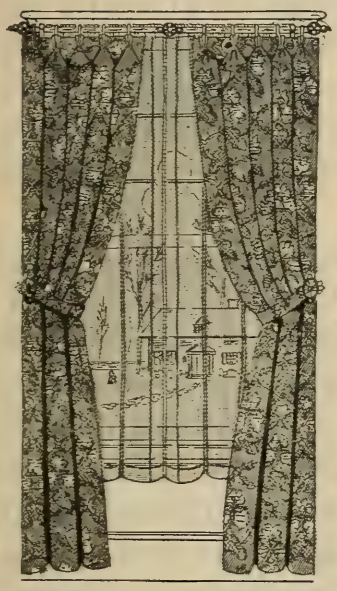
There was a letter in a newspaper the other day, which, unlike most letters in most newspapers, contained an idea. "Suppose," the correspondent suggested, "suppose our world could be observed

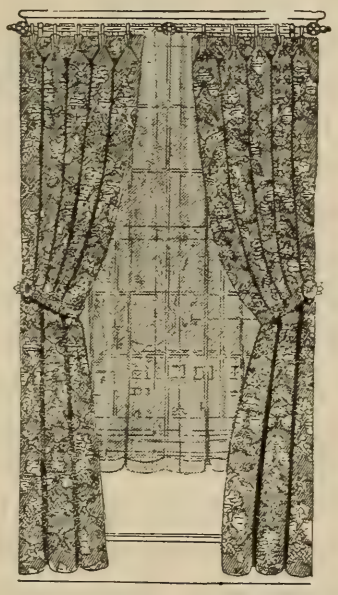
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from another planet retreating from us at a rate faster than that of light. Our events would then appear to occur in years ago as a culmination. How would progress appear to him?"

Probably both Einstein and the village idiot would scoff at this notion, but let us (being neither) accept it, and consider how our musical progress would strike an outsider able to travel backwards along the line, envisaging our present stage as a commencement and the outlook of twelve hundred years ago as a culmination. How would progress appear to him?

We will first consider how it appears to us going forward as we undoubtedly do. One might describe the march of musical material, onward from melody, through the earliest blundering descant to strict and then free counterpoint, and thence through the harmonic era to the present stage of experiment in this fashion: an advance from the single line to chaotic combination of lines; a purification of chaos followed by a gradual enrichment; the solidification (into chords) of the previously fluid, accompanied by continued enrichment; and latterly three processes—an escape from tonality, the super-imposition of discords, and the breaking up of last century's solidity into a new fluidity which as yet has not discovered its law.



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So much for us—for our view of progress achieved by travelling forward. What of our friend, progressing in the reverse direction as he observes us while he recedes from our world faster than light?

To him, our present age of experiment is the starting point. He (hearing with our ears) is appalled by no discords, enchained by no desire for tonality. Then, as he recedes into the nineteenth century, he notes a clarification; a refining away of unnecessary excrescence becomes apparent, as well as the centralization of interest round a tonality. "This," he says, "is progress." The richness of the Wagnerian mantle, with all its brocade of chromatic appogiatura, gives place to the strong, sober garment of the Beethoven days; still progress, and in the same direction—that of purity, of direct statement. Then, back through Haydn, a comparative poverty of harmony is increasingly apparent. Are we becoming too pure? Perhaps, but it must be progress—everything is; and, stay! what is this new, this glorious revelation before us? Yes, of course, it was always

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there, hidden, growing, but at last we realize the true beauty of independent part-writing as we cast off the clogging fetters of chords. This Bach is a culmination of the muscle-bound counterpoint of Brahms and those other primitives, but he must also be the starting point of some new advance. To what will Free Counterpoint lead?

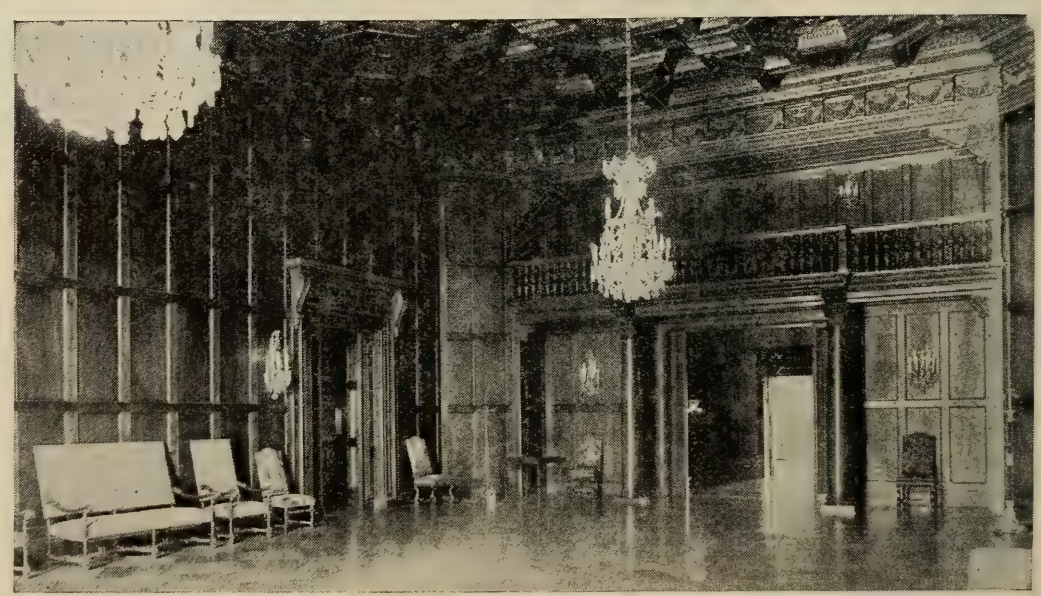
As harmony recedes farther and farther into the background—as discord after discord is pruned away and counterpoint becomes ever purer—as Monteverde gives up the ghost with a last effete wail of a dominant seventh (nevermore, thank goodness! to be heard), do we not detect a certain backbonelessness creeping into our art? Yes, but why should art have a backbone? Is not art a matter of clouds, of whiteness, of softness; is it not a pillowed dream among honeyed echoes? So it would seem; and this, too, can be traced as in the line of progress. Ceaselessly we have pruned and trimmed, discord after discord has vanished, and now is our reward of pure concordant sound, the parts wandering together like bands of Kate Greenaway maidens on a summer's morn. Surely this is growing a trifle insipid . . . but again a development in sight! Let them wander, equally aimlessly; but why should they agree? They shall not agree! Early descant is upon us, and we see that the objective has been to destroy the backbone, and that gone, to render the

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agreeable disagreeable. One could not endure pure part-writing forever, but at least we may thank it for this: it has over-set the tyranny of rhythm. Unbound by harmonic, contrapuntal, or rhythmic principles, we can do what we please.

Does he awaken from his dream, the distant observer, and find himself—here, now? Not quite. He must go farther . . . forward.

In time this other age of experiment evolves its own truth; that combination of sounds is so distressingly unpleasant that it is preferable to stick to the single line. And so progress reaches its peak, and our art settles itself slowly into lethargic contemplation. Melody, not as the term was conceived in the remote classical cen-

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turies, but unclothed by harmony, unvitalized by rhythm—slow-moving supine melody, like the crustaceans in Wells's Time Machine at the world's end, feebly waves its aimless tentacles, proving, by the absence of all that was in antiquity held to be desirable, that there has been achieved—progress.

ERNEST CHAUSSON

By G. Jean-Aubry

(Translated by Edwin Evans)

All that Ernest Chausson needed was to have less humility, less respect for masters who were lacking in the qualities which he possessed. Even in the little suite for "The Tempest," composed at the outset of his career for a puppet theatre, it is surprising how marked is the fluid and moving originality that was to display itself to better advantage afterwards in the Quartet, the Poème for violin, in the Concerto, and in twenty lyrics that will long be remembered among the pages of the immortal album of the French song at the dawn of this century.

It is impossible to avoid remarking in Chausson's music the influence of César Franck. The master of "The Beatitudes" included the young composer among his most beloved disciples. But it is true that Ernest Chausson yields the first place to César Franck, at least in genius, he surpasses him in the attribute of taste.

In order of time, Ernest Chausson was the first of his generation after Lalo Fauré, and Chabrier, to give proof of the most fundamentally French qualities, and the one who felt the most deeply

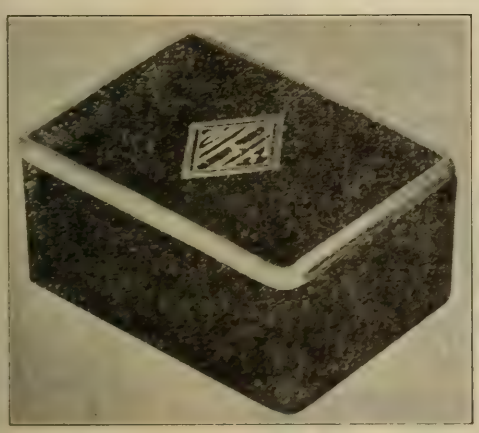
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the support that literature and the graphic arts could furnish to music in the search of its national character.

Even before they were appreciated in the world of artists. Chausson found delight in Carrière and Besnard and even in Odilon Redon, the prodigious and admirable. In literature he knew Moréas and Maeterlinck, Mallarmé and Mauclair, at a time when many musicians gave every indication of the most restricted critical sense.

He had at his disposal every means of security, being possessed of taste, material independence, and a thousand interests in life. But his soul was at moments beset with scruples. He did not always dare to be entirely himself. When one penetrates somewhat deeply into his music, and into the soul of which it still gives the reflection, one can come into contact with the bitter struggle of a mind that does not believe sufficiently in itself, and that still desires to be given its direction by others, when he could have relied for them solely upon himself.

When he is himself, Chausson is nearly unequalled. Others have more charm, more power, more refinement; others succeed better in investing our minds by all the avenues of our curiosity; but none has greater purity than he, not even Charles Bordes, who was often exquisite, and whose nature was so fresh. Chausson's scrupulous soul is incapable of evasion. At every moment we see it face to face in its entirety. It is only out of modesty that sometimes one of its aspects veils itself in shadow. Though nourished, as he was, upon the literature and the painting of his day, this musician has the secret of youthful ingenuousness. His music has patches of white, as of a peaceful dawn rising upon the fairy ring in the forest of charm and enchantment.



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Where he is himself, his emotion is pure and noble, with nothing to make us feel that it claims to outrange us. On the contrary, it is there, at our side, in a discreet attitude, waiting gently meditative for us to pay attention to the simple, lasting words it utters. Beside certain songs like "La Chanson Perpetuelle," "Le Temps des Lilas," and especially "Les Heures," which count today with justice many admirers, there are others by Chausson which deserve to be more freely enjoyed than appears to be the case. Such are "L'Aveu," "Dans la forêt du Charme," "Le Cantique à l'Épouse," "Apaisement," "Nocturne," and "Le Colibri." Chausson's soul is revealed in them, diverse in its constant purity, passing from juvenile and serious freshness to the melancholy to which his natural mood was more conducive. But even his melancholy has no moments of excessive insistence. None has appreciated better than he the sense of discreet proportions.

Where he is himself, one can only cherish him; and even when he is not himself, as in the symphony, where the figures of Wagner and of Franck are too closely indicated, he still succeeds in infusing a charm that is his only, and which makes bearable the avowal of such discernible influences.

He donated himself a little too much, and the stupid accident of his death cut short his career whilst we were still hoping to derive from it so much personal and vivid emotion. He could have given to the French theatre a work of which "Le Roi Arthus," in spite of its merits, was no more than a sketch, still entangled in the bushes of a past that is glorious but no longer serviceable to us.

The severance by a premature death, and the lamentable end of Chabrier, are the two greatest losses that French music has



suffered in our time. But Ernest Chausson has bequeathed enough to preserve his name for a long time from oblivion, and to increase the number of his upholders.

In France, chamber music numbers few works of the quality of the Quartet in A major, and the Concerto for piano, violin, and string quartet. Together with Gabriel Fauré's Quartet in C, the first of these two works holds among piano quartets the same rank in the music of all periods as is held among string quartets by those of Claude Debussy and Maurice Ravel. In emotion the Andante of Chausson's quartet does not even stand behind that of Debussy. The Franckist tendency of other works finds here, in this beautiful, full, and ardent phrase, a more serene sonority, and one of the warmest outpourings in the whole of modern music. And in the Concerto the whole personality of Chausson is unreservedly revealed, at once solid and delicate, serene and anxious, filling the classic frame, and sometimes happily making its narrow restrictions with the effort of an eager, radiant heart.

His music is full of murmurs, of the swaying of branches, of fresh flowers suddenly scattered on his stealthy passage—full of freshness and of life, of nature, and of calls uttered through foliage whose shady density opens at times in the path of a warm ray. It is at once ingenuous and skilful music, and resembles the fairies, the water-fays, the elves, and Merlin the magician, expert in philtres and in the gathering of simples.

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Symphony in B-flat major, Op. 20 Ernest Chausson

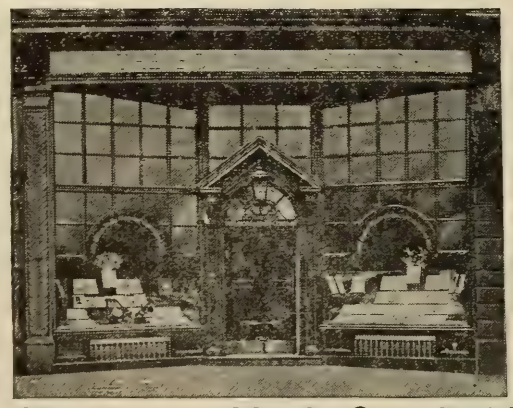
(Born at Paris on January 21, 1855; killed at Limay by a bicycle accident on June 10, 1899)

This symphony, completed, if not wholly written in 1890, was performed for the first time at a concert of the Société Nationale, Paris, on April 18, 1891. There was another performance by this Society on April 30, 1892, but the symphony was first "revealed to the Parisian public"—to quote the phrase of Pierre de Bréville—at a concert given by the Berlin Philharmonic Orchestra led by Arthur Nikisch at the Cirque d'Hiver, Paris, on May 13, 1897. In that year the symphony was performed at an Ysaye concert in Brussels (January 10).

The first performance in the United States was by the Boston Symphony Orchestra at Philadelphia on December 4, 1905, when Vincent d'Indy, as guest, conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, on January 19, 1906. Later performances were on October 20, 1916, Dr. Muck con-

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ductor; November 28, 1919, Mr. Monteux conductor; February 9, 1923, Mr. Monteux conductor.

* * *

The score, dedicated to Henry Lerolle, calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, two harps, and strings. The symphony is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaëg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, violoncellos, double-basses, clarinet, horn). The composer establishes at once the mood and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and woodwind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).



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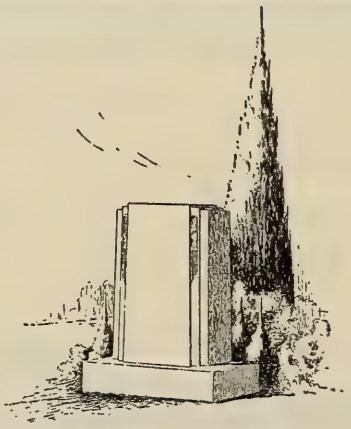
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The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and violoncello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, violoncello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart



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which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by violoncellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the violoncellos and double-basses, above which a summons is sounded by trumpets, then violins, violas and the whole orchestra. The pace quickens, and the underlying theme of

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the finale is heard (violoncellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

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Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. We translate portions of this article.

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"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the

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Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word *'cher.'* His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of 'Le Roi Arthus.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature

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was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the 'Soir de Fête' the festival itself disappears, borne away in the dreams of the poet, who searches far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the title 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liége, Brussels, even at Paris, they were learning how to write his name on programmes. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

The late Henri Gauthier-Villars, better known as "Willy" or as "L'Ouvreuse du Cirque d'Eté" in his feuilleton published in *L'Echo de Paris,* June 19, 1899, admitted that Chausson was less known to the crowd than this or that "huddler-together of lucrative operettas." "No one should be astonished that he had little reputation with the mob: he wrote only good music. . . . It seems as though such rich flowerage of works should impose on criticism the duty

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of calling attention to it, but criticism, as always, was busy with less artistic and more remunerative tasks. Here is an instance. When the German Nikisch came to reveal to Paris the symphony of the Frenchman Chausson, the composer on whom it was incumbent to judge his colleagues in a morning newspaper (which since . . . but it was then influential) mentioned the work in four disdainful lines. Chausson's friends were indignant, or grieved, according to their temperament; but he lost none of his smiling amiability: 'Pay no attention to these trifles. If my symphony is good, the critics will end sooner or later by acknowledging the fact.' . . . Chausson died at the moment when he had acquired the one quality that he lacked, self-confidence."

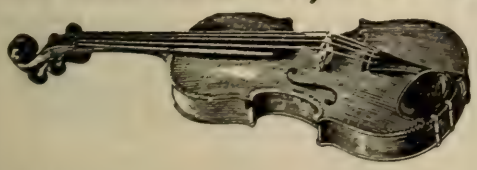
* * *

The catalogue of Chausson's compositions is as follows:—

Dramatic: "Jeanne d'Arc," lyric scene for solo voices and female chorus, anonymous text, about 1880; "Les Caprices de Marianne" (Alfred de Musset), Op. 4, 1882, not published; "Hélène," lyric drama in two acts (text by Leconte de Lisle), Op. 7, 1884–85 (only a chorus for female voices is published); "Le Roi Arthus," lyric drama in three acts (text by Chausson), Op. 23, Brussels, at the Théâtre de la Monaie, November 30, 1903.

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STAGE MUSIC: "La Tempête," fairy comedy in five acts (translated from Shakespeare by Maurice Boucher), Op. 18, Petit Théâtre des Marionnettes. Paris, in December, 1888; "La Légende de Sainte-Cécile," drama in three acts (verse by Maurice Boucher), Op. 22, Petit Theâtre des Marionnettes, Paris, January 25, 1892.

VOICE AND ORCHESTRA: Poème de l'Amour et de la Mer (Maurice Boucher), Op. 19, 1882–92; Chanson Perpétuelle (Charles Cros), 1898.

CHORAL: Hymne Védique (Leconte de Lisle), for mixed chorus and orchestra, Op. 9, 1886; Deux Duos: Le Nuit (Banville), with orchestra; Le Réveil (Balzac), Op. 11, 1883; Chant Nuptial (Leconte de Lisle) for female voices, Op. 15, about 1887; Chant Funèbre, being the third of Chansons de Shakespeare, Op. 28, originally for voice and pianoforte, chorus for female voices, accompaniment orchestrated by d'Indy, 1897; Ballata (Dante), chorus without accompaniment, Op. 29. 1897, not published.

ORCHESTRAL: "Viviane," symphonic poem after a legend of the Round Table, Op. 5, 1882; "Solitude dans les Bois," Op. 10, 1886; Symphony in B-flat major, Op. 20, about 1890; Poèmes, for violin and orchestra, Op. 25, 1896: "Soir de Fête," Op. 32, 1898.

CHAMBER MUSIC: Trio for pianoforte, violin, and violoncello, Op. 3, about 1882, not published; Concert for pianoforte, violin and string quartet, Op. 21, 1890–91; Quatuor for pianoforte, violin, viola, and violoncello, Op. 30, 1897; String quartet, Op. 35, left unfinished.

SONGS: Sept Mélodies, Op. 2, 1882; Quatre Mélodies, Op. 13, 1887; La Caravane (Gautier), 14, with orchestra, 1887: Chansons de Miarka (Richepin)—Les Morts, with orchestra, La Pluie, Op. 17, 1888; Serres Chaudes (Maeterlinck), Op. 24, 1893 and 1896; Trois Lieder, Op. 27, 1896; Chansons de Shakespeare, Op. 28, 1890, 1891, 1897; Pour un Arbe de Noël, Op. 33, about 1898, not published; Deux Poèmes (Verlaine), 1898, not published; Cantique à l'Epouse, and Dans la Forêt du Charme et de l'Enchantement, Op. 36, 1898.

PIANOFORTE PIECES: Cinq Fantaisies, Op. 1, about 1880; Quelques Danses, Op. 26, 1896; Paysage, Op. 38, 1895.

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Religious Music: Deux Motets, Op. 6, the first, "Deus Abraham," is not published; the second, "Ave Verum," 1883; Trois Motets, Op. 12, not published; Trois Motets, Op. 16, not published; Vêpres du Commun des Vierges, Op. 31, 1897.

* * *

Chausson arranged for pianoforte (four hands) the Suite Basque for orchestra by Charles Bordes. He contributed occasionally to literary reviews. Favorable instances of his generous yet discriminative critical spirit are his essay on César Franck (*La Passant,* March, 1887); d'Indy's "Fervaal" (*Mercure de France,* April, 1897).

"The works of Franck," he wrote, "are not made to be enjoyed after dinner, in the midst of persons who talk, and dilate with emotion only at a ritenuto. To understand them, as all works of art worthy this name, it is necessary to have the sense of beauty and an elevated taste. His music no more belongs to what is called in society 'the artistic accomplishments' than do the fugues of Bach, the quartets of Beethoven, the tragedies of Æschylus, or the poem of Dante."

* * *

Chausson has been represented at the Friday and Saturday concerts of the Boston Symphony Orchestra in Boston as follows:

1902. February 1, "Viviane," symphonic poem, Wilhelm Gericke conductor.
1906. January 20, Symphony, Wilhelm Gericke conductor.
1908. January 25, "Viviane," Dr. Muck conductor.
1916. October 20, Symphony, Dr. Muck conductor.
1917. Poème for violin (Sylvain Noack, violinist) and orchestra, Dr. Muck conductor.
1919. November 28, Symphony, Pierre Monteux conductor.
1923. February 9, Symphony; May 4, "Soir de Fête," Pierre Monteux conductor.
1926. March 5, Concert for violin, pianoforte, and orchestra (George Enesco, violinist; Ernest Hutcheson, pianist), Dr. Koussevitzky conductor.

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FRIDAY AFTERNOON, DECEMBER 11, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 12, at 8.15 o'clock

Wagner A Faust Overture

Strauss "Don Quixote"
(Introduction, Theme with Variations and Finale):
Fantastic Variations on a Theme of Knightly Character, Op. 35

Violoncello Solo: JEAN BEDETTI
Viola Solo: Jean Lefranc

Debussy "La Damoiselle Elue"
(Lyric Poem after Dante Gabriel Rossetti)

RADCLIFFE CHORAL SOCIETY (G. Wallace Woodworth, Conductor)
Soprano Solo: MARY GARDEN
Contralto Solo: MARIE MURRAY

There will be an intermission after Strauss's "Don Quixote"

A lecture on this programme will be given on Thursday, December 10, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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Sunday DEC. 13 at 3.30	**HARVARD GLEE CLUB** Dr. ARCHIBALD T. DAVISON, Conductor Soloist—JEANNETTE VREELAND, Soprano (*For programme see page 437*)
Sunday DEC. 27 at 3.30	**PENSION FUND CONCERT**
Sunday JAN. 3 at 3.30	**LAWRENCE TIBBETT**
Saturday JAN. 9 at 8.30	**ARGENTINA**

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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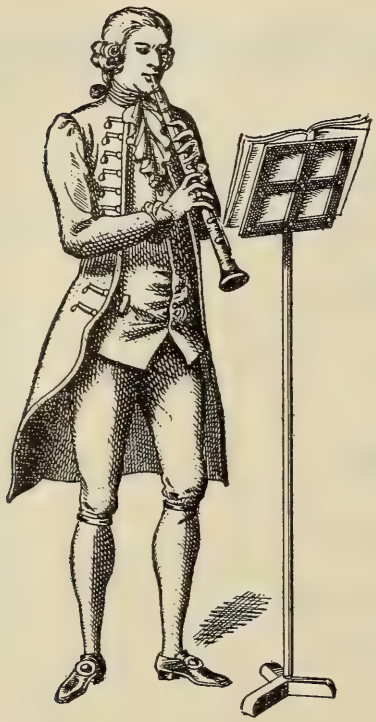
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PERSONNEL

Violins.

Burgin, R. — *Concert-master*
Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

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Eighth Programme

FRIDAY AFTERNOON, DECEMBER 11, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 12, at 8.15 o'clock

IN MEMORY OF VINCENT D'INDY
MARCH 27, 1852—DECEMBER 2, 1931

d'Indy Symphonic Variations, "Istar," Op. 42

Debussy "La Damoiselle Elue"
(Lyric Poem after Dante Gabriel Rossetti)

RADCLIFFE CHORAL SOCIETY (G. Wallace Woodworth, Conductor)
Soprano Solo: MARY GARDEN
Contralto Solo: MARIE MURRAY

Strauss "Don Quixote"
(Introduction, Theme with Variations and Finale):
Fantastic Variations on a Theme of Knightly Character, Op. 35

Violoncello Solo: JEAN BEDETTI
Viola Solo: JEAN LEFRANC

There will be an intermission after Debussy's "La Damoiselle Elue"

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Symphonic Variations, "Istar," Op. 42 . . . Vincent d'Indy

(Born at Paris on March 27, 1852*; died at Paris, on December 2, 1931)

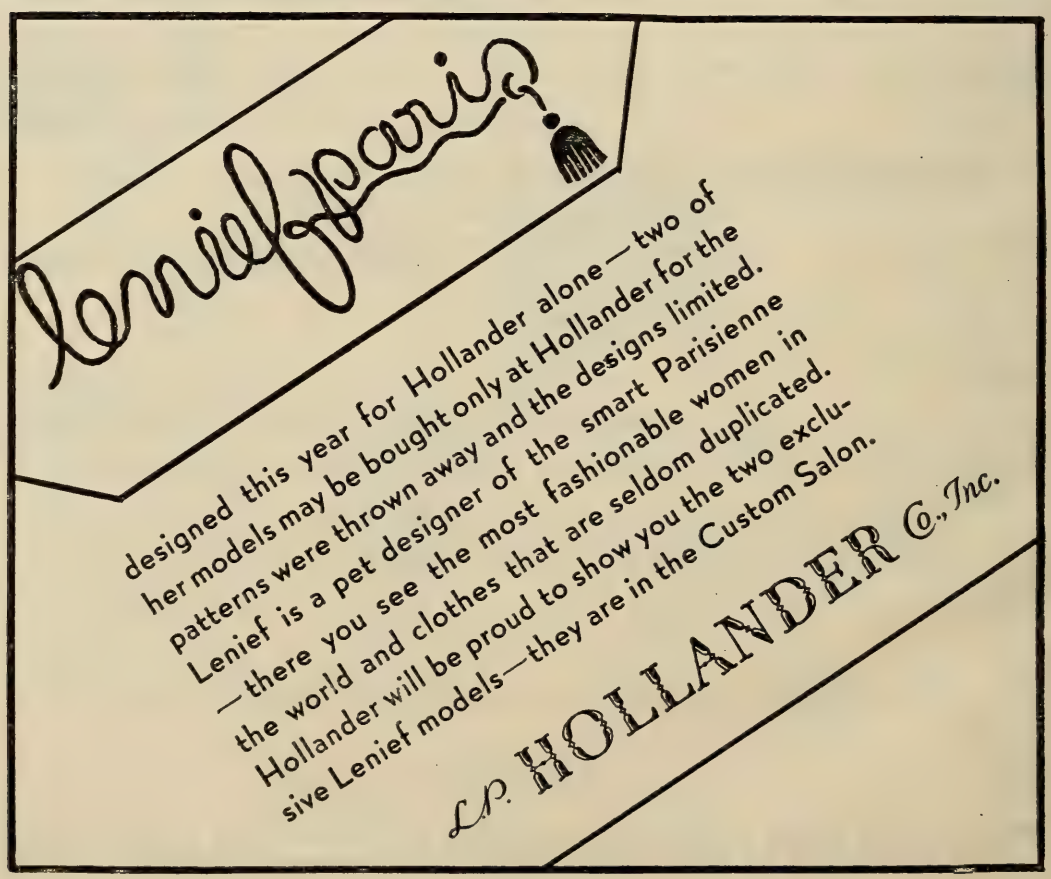
This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago and led by (Theodore Thomas) on April 23, 1898. The first performance in Boston was at a concert by the Boston Symphony Orchestra led by Wilhelm Gericke, February 18, 1899. The second performance was at a Symphony concert, April 13, 1901, and there was a third on December 2, 1905, when Vincent d'Indy conducted "Istar," his symphony in B-flat major No. 2; Fauré's "Pelléas et Mélisande," Suite; Franck's "Psyche and Eros"; and Dukas' "Sorcerer's Apprentice." The fourth performance was on November 4, 1912; the fifth on April 30, 1920.

The variations—the work is practically a symphonic poem—are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

The following verses are printed on a fly-leaf of the score:—

Vers le pays immuable
Istar, fille de Sin, a dirigé ses pas,

* This year was given by the composer. The catalogue of the Paris Conservatory gives 1851, the year also given by Adolphe Jullien.



vers la demeure des morts,
vers la demeure aux sept portes où IL est entré,
vers la demeure d'où l'on ne revient pas.

.

A la première porte, le gardien l'a dépouillée,
il a enlevé la haute tiare de sa tête.
A la deuxième porte, le gardien l'a dépouillée,
il a enlevé les pendants de ses oreilles.
A la troisième porte, le gardien l'a dépouillée
il a enlevé les pierres précieuses qui ornent son cou.
A la quatrième porte, le gardien l'a dépouillée,
il a enlevé les joyaux qui ornent son sein.
A la cinquième porte, le gardien l'a dépouillée,
il a enlevé la ceinture qui entoure sa taille.
A la sixième porte, le gardien l'a dépouillée,
il a enlevé les anneaux de ses pieds, les anneaux de ses mains.
A la septième porte, le gardien l'a dépouillée,
il a enlevé le dernier voile qui couvre son corps.

.

Istar, fille de Sin est entrée au pays immuable,
elle a pris reçu les Eaux de la Vie.
Elle a présenté les Eaux sublimes,
et ainsi, devant tous, elle a délivré
le FILS DE LA VIE, son jeune amant.

—*Épopée d'Izdubar* (6*e Chant*).

.

The last five lines are not in the original Babylonian poem. They are an invention of the French translator, and wholly contradictory to the ending in the original. Furthermore, this story of Istar, or

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Istar's descent to the "Land of No-Return," has nothing to do with the epic poem of Izdubar, or Gilgamesh.

William Foster Apthorp translated the verses on the title-page as follows:—

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence there is no return.

.

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

.

Istar daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

**Sin* is probably another name for *Anu*.—W. F. A.

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"Le pays immuable" in the original is "the Land of No-Return." Ishtar is the daughter of the Moon-god. The curious reader who wishes to see a closer translation into French should consult Istar" (fifth volume of "La Décadence Latine [Éthopée]"), the singular romance by the still more extraordinary Joséphin Péladan, who called himself Sar Péladan. The story is told on page 422–428.

The Izdubar, or Gilgamesh, epic recounts the deeds, exploits, and sufferings of Gilgamesh, the most heroic figure in Babylonian mythology. Mr. Robert F. Harper says of Gilgamesh: "His name, like that of Odysseus in Greek literature and Siegfried in Germanic mythology, has formed a centre around which ancient stories and legends of decidedly different nature and distinct origin clustered in course of time." The epic is no doubt a poem of composite character. Some have considered Gilgamesh, or Izdubar, the prototype of the Scriptural Nimrod. His exploits are as follows: Du'uzu, the husband of Istar, was governor of the city of Erech; after his death the city was invaded by the Elamites. Izdubar comes from Marad, his native place, and, with the aid of the demigod Ea-bani, kills Khumbaba, the last of the Elamite usurpers, and delivers the city. Istar offers him her heart and hand, but is rudely rejected, Izdubar reminding her that her former loves have invariably been fatal to her lovers. She, incensed at his refusal, calls upon her father Anu for revenge. Anu sends a monstrous bull to ravage Erech; but the monster is killed by Izdubar, helped by

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Ea-bani. Then Istar prevails upon her mother Anatu to kill Ea-bani, and smite Izdubar with leprosy. Izdubar repairs to his ancestor Hasisadra, who dwells in the realms of the blest, and is cured by him of his disease. He then returns to Erech, and the gods hear his lamentations for the lost Ea-bani, whom they permit to return to earth from the nether world.

"Istar's Descent into Hades" is a wholly different poem. It begins abruptly with Istar's journey to the land of No-Return, to the house out of which he who enters never comes back. She addresses the porter at the gate, and threatens to break down the gate and shatter the door and restore the dead to life if he does not allow her to enter. He consults Queen Allatu, and she tells him to open the door for Istar, and do unto her according to the ancient custom. Then he strips her at each gate of some ornament, as in the verses above, and she asks him each time why he strips her. He answers invariably: "Enter, my lady, for such is the custom of Allatu." When she is at last before Allatu, the Queen curses her with frightful curses. There Istar remains, and the outside world is smitten with a fearful curse: there is no new life. Then Ea the king, moved by petitions of the sufferers, creates a man, Uddushunamir, and tells him to journey to Allatu, and ask her for a water-skin, that he may drink water therefrom. Allatu waxes exceeding wroth. She bids Uddushunamir be gone lest she curse him. She commands that Istar be sprinkled with the water of life and sent from her presence. Istar, besprinkled, passes again through the gates, and at each one receives the garment

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or ornament of which she had been stripped. Then follow the thirteen lines apparently used as a moral by the narrator of the tale. As Mr. Harper says: "The interpretation of this story depends upon the meaning of the last few lines, which are somewhat obscure. The situation as given by Dr. Alfred Jeremias is perhaps the most probable: A brother goes to a magician to inquire for the spirit of a dead sister. The real issue involved is, 'Will the dead return?' The magician then relates to him the story of Istar, the only one who has ever returned from the nether world."

The original of this strange poem is supposed to have been in the library of Sardanapalus.

See "Die Höllenfahrt der Istar," by Dr. Eberhard Schrader (Giessen, 1874); "Die Höllenfahrt der Istar," by Dr. Alfred Jeremias (Leipsic, 1886); "Assyrischbabylonsche Mythen and Epen," by P. Jensen; Jastrow's "Religion of Babylonia and Assyria" (chapter xxv.); "Assyrian and Babylonian Literature," with a translation of "Istar's Descent," by Clifton D. Gray (New York, 1901).

* * *

The variations begin très lent, F minor, 4-4, with a sombre motive (first horn). The violas and clarinets, accompanied by wood-wind instruments in syncopated rhythm, answer with a second motive, and there is a modulation to F major. The variations, as Mr. Apthorp says, have one wholly original peculiarity: "The theme is not given out simply at the beginning, neither is it heard in its

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entirety until the last variation, in which it is sung by various groups of instruments in unison and octaves, and worked up later in full harmony. Each one of the variations represents one of the seven stages of Istar's being disrobed at the gates of the 'immutable land,' until in the last she stands forth in the full splendor of nudity. The composition is so free as to resent technical analysis; but by following the poem, and noting the garment or ornament taken off, the listener can appreciate the composer's poetic or picturesque suggestiveness in his music."

M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text "Pro Musica" for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments." The master went on to remark: "A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem 'Istar.' He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated." The speaker found this happy definition for such a musical work,—"an inductive symphony."

* * *

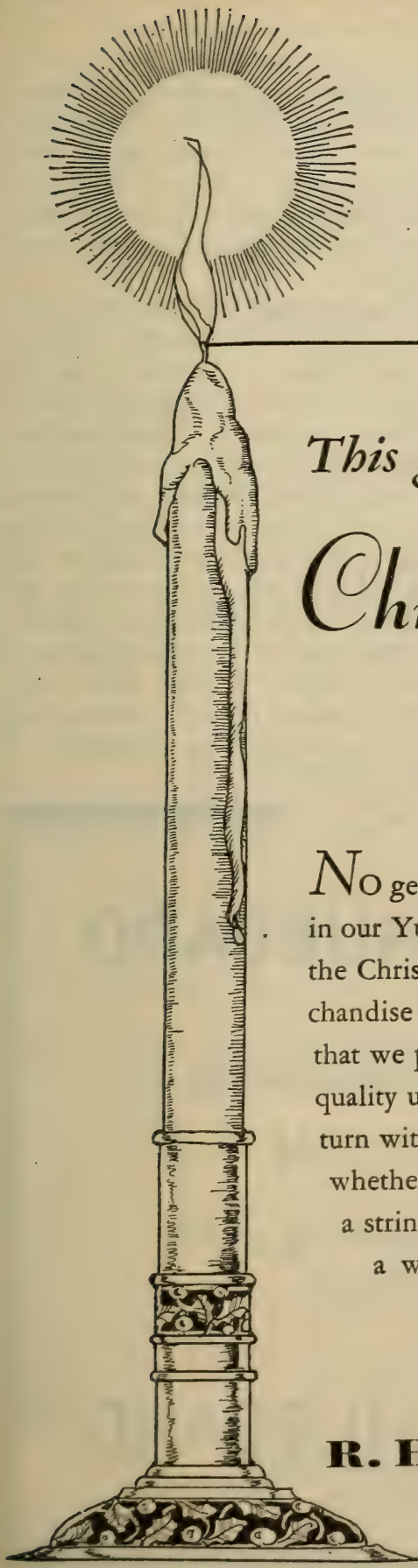


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"Istar" was performed as a theater-work at the Châtelet, Paris, in May, 1911, at the second of Mme. Natacha Trouhanowa's Concerts de Musique de Danse. Robert Quinault was the other dancer in "Istar." The other dances were: Glazounov-Liadov, "Musical Snuff-Box"; Rubinstein, Lesghinka from "The Demon," Dargomijsky's "Kotzatchov"; waltzes by Schubert; Four Pieces by Fauré; Rimsky-Korsakov, "Caprice on Spanish Themes." Pierre Monteux conducted. According to the critics, the production of "Istar" was not successful. One wrote: "Half of the action passed in greenish darkness, and the rest was unintelligible."

There was another performance in Paris at the Châtelet in April, 1912, when the programme also included Florent Schmitt's "Tragédei de Salomé," "La Péri" by Dukas, and Ravel's "Adélaide, ou Le Langage des Fleurs" (made out of his "Valses Nobles et Sentimentales"). The conductors were the four composers. This production of "Istar" was said to be more satisfactory than the one in 1911.

Nevertheless, when in 1919 *Le Film* asked French composers about music for the cinematograph, and d'Indy replied: "The cinema, in my opinion, having nothing to do with art, and as its effects debase the public, I can have no opinion concerning the music to be associated with the spectacle," he was taken to task by Émile Vuillermoz in an article "La Musique et la Cinégraphie," published in *Le Menestrel* of January 16, 1920: "I have seen with my own eyes, one day at the Châtelet, M. Vincent d'Indy conducting a performance of his 'Istar' while on the stage was displayed a

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'plastic translation' of these orchestral variations. In a vault of colored pasteboard, figurants with a gallows-like appearance, representing funereal genii, were seen stripping Mlle. Natacha Trouhanowa of different pieces of her clothing in the order that the orchestral theme was denuded. They wore wigs and unacceptable beards; and the 'Son of Life' was comical in an unforeseen way. The composer, however, apparently did not suffer from their prosaic treatment. And who is he that today would deny the ability of the screen to translate plastically a beautiful dream? Entrust the score of 'Istar' to a cinégraphiste such as Marcel l'Herbier, Abel Gance, or Louis Nalpas, and you will see if their aërial and imponderable realization will not put to shame the logy scenic translation with which you were satisfied!"

Great care was exercised in the production of "Istar," with d'Indy's "Chant de la Cloche," at the Monnaie, Brussels, in October, 1913. The gestures and rhythmic movements were regulated by Ambrosiny. The scenery was by Descluze. The two chief pantomimic dancers were Mlle. Cerny and Mlle. Legrand. George Lauweryns conducted. Paul Gilson wrote an interesting article about "Istar," and this production for *Le Soir*. The article was reprinted in *Le Guide Musical* of November 2, 1913.

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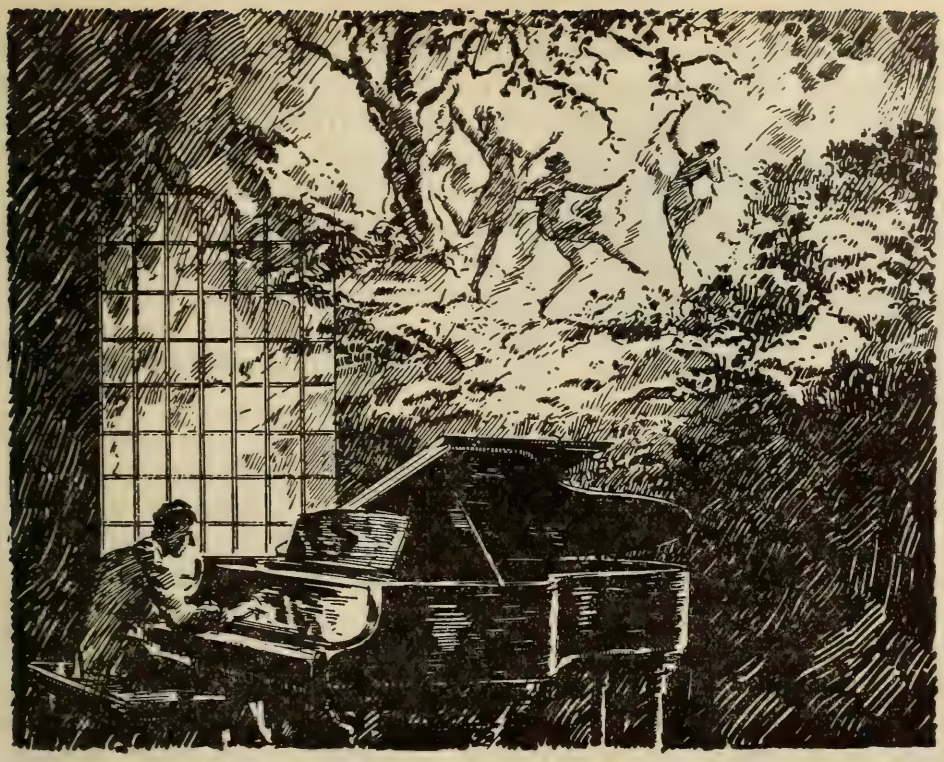
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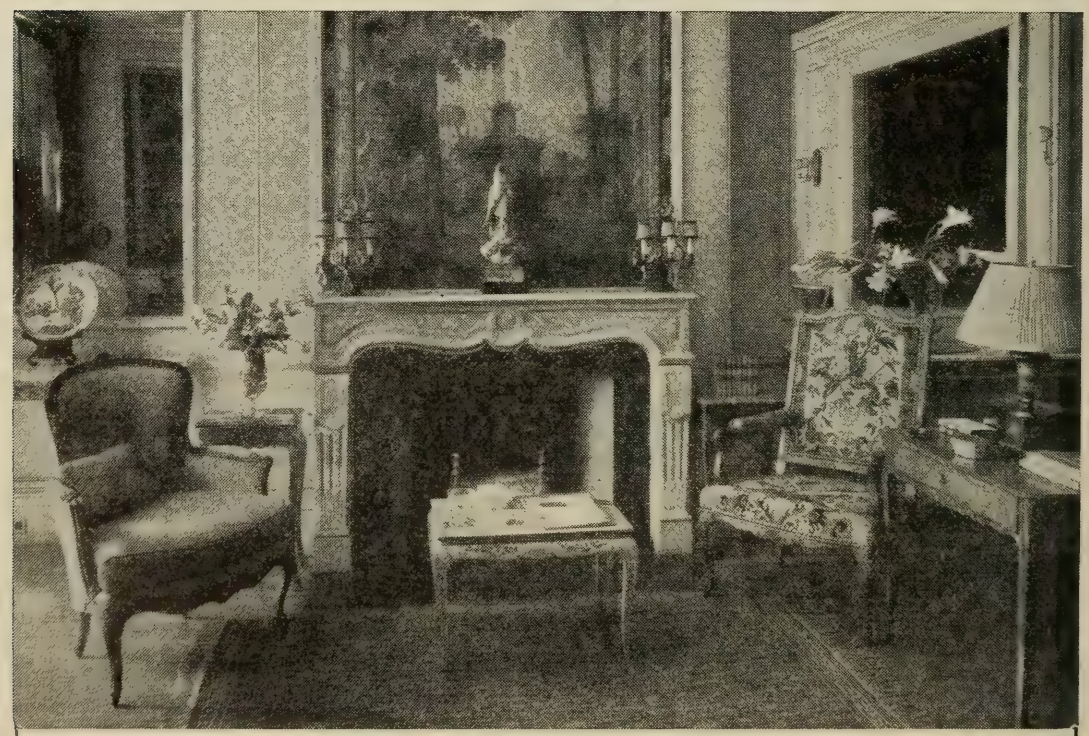
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The following sketch was prepared from information given to the editor by the composer himself, from H. Imbert's article in "Profits de Musiciens" (Paris, s. d.) and other sources.

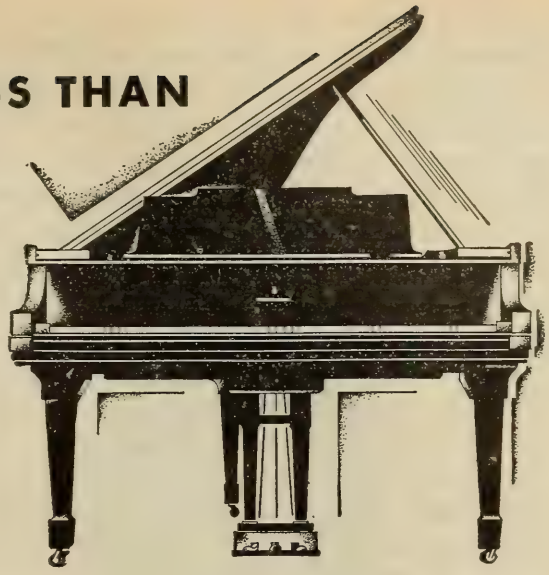
D'Indy's aristocratic family wished him to be a lawyer, and so against his wish he prepared himself for the bar; but he also took pianoforte lessons of Diémer, harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the 105th regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

His father, whose income was large, was fond of music. He played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the world and social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.

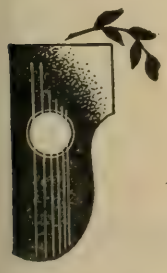


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D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus played for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him affably. In 1875 his first work for orchestra* was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878 and offered to French composers every two years. His successful work was "The Song of the Bell" (after Schiller), for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts. The rehearsal of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) was intrusted to him.

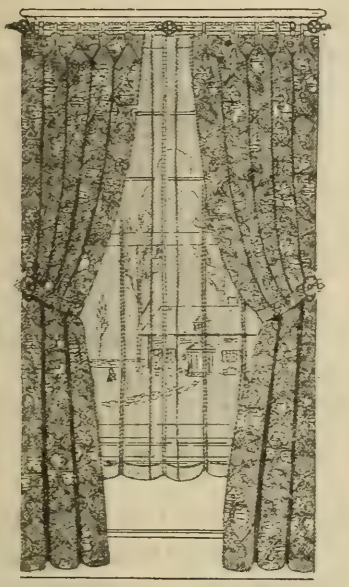
*His early symphony "Jean Hunyade" is not now included in the list of his works.

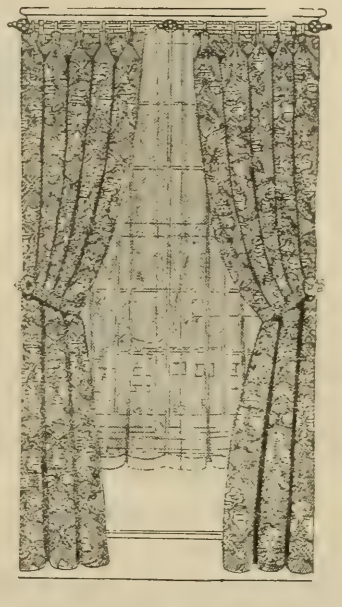
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He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876. He was afterwards a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. In 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he became the sole director in 1911. He was professor of orchestration at the Paris Conservatory of Music.

In 1873 d'Indy became acquainted with the German Requiem of Brahms. His admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing; but whether Brahms was not in the mood to receive strangers, or whether he was absorbed



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by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy had long been in the habit of spending his vacations in this picturesque country. He had also delighted in the Tyrol, the Engadine, the Black Forest. He had listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne" (1905); and his operas "Fervaal" (1897) and L'Étranger" (1903). (His opera "La Queste de Dieu" was produced at Paris in 1920.) An operetta recently produced.

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A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892. His life of César Franck was published in 1906; his "Beethoven" in 1911. Two volumes of his "Cours de Composition Musicale" (with the collaboration of Auguste Sérieyx) have been published.

D'Indy wrote many other musical compositions than those named in this article. He edited ancient works and appeared as conductor, often in Paris, in other cities of France, and in cities of other European countries.

*
* *

D'Indy in Boston

These works of d'Indy have been performed at concerts of the Boston Symphony Orchestra in Boston:—

Variations, "Istar," February 18, 1899; April 13, 1901; December 2, 1905 (led by the composer); November 4, 1911; April 30, 1920.

Suite from the stage music to "Médée," February 10, 1900.

Symphony for orchestra and pianoforte on a mountain air (Harold Bauer, pianist), April 5, 1902; (Heinrich Gebhard, pianist,) February 10, 1906; (Alfred Cortot, pianist) January 24, 1919; (E. Robert Schmitz, pianist) January 11, 1924.

"La Forêt Enchantée," October 31, 1903.

Entr'acte from the Opera "L'Étranger," March 5, 1904.

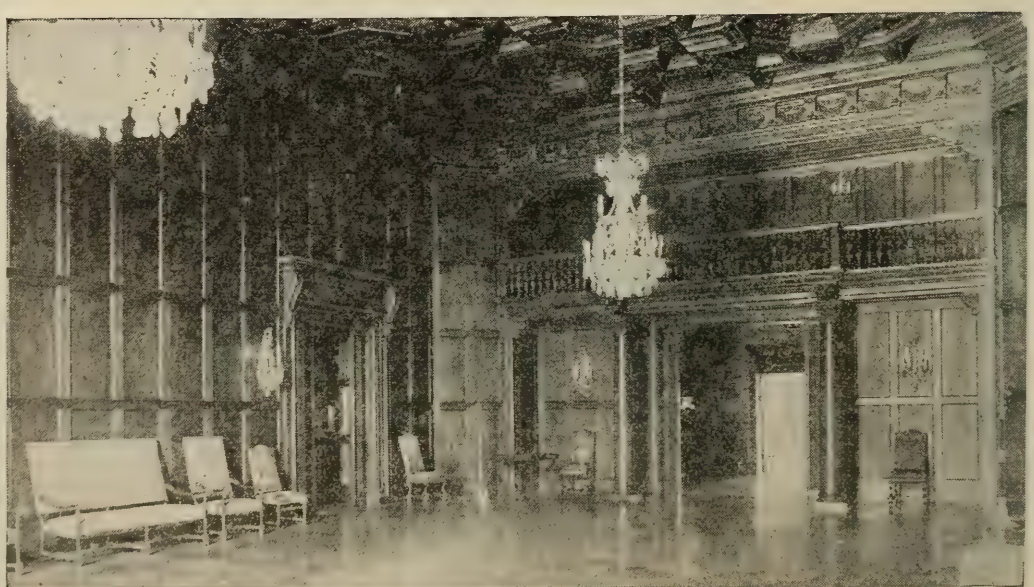
Symphony in B-flat major, No. 2, January 7, 1905; December 2, 1905 (led by the composer); November 6, 1909; December 4, 1909; January 23, 1920; November 17, 1922; February 13, 1925.

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"Wallenstein" Trilogy, October 19, 1907; December 20, 1918; March 24, 1922.

"Jour d'été à la montagne," April 25, 1908; March 28, 1914; February 22, 1924.

Fantasia for orchestra and solo oboe on French folk-themes (Georges Longy, oboe), March 13, 1915.

Lied for viola and orchestra, written for violoncello and orchestra (Emil Férir, viola), April 19, 1918.

"Sinfonia Brevis de Bello Gallico," No. 3, Op. 70, October 24, 1919 (first performance in America).

"La Queste de Dieu" from "Légende de Saint-Christophe," Act II, December 23, 1920.

"Poéme des Rivages" (conducted by the composer), December 9, 1921.

Minuet from Suite in D, November 4, 1924 (Y. P. C.).

Other works of d'Indy performed in Boston:—

ORCHESTRAL: Introduction to Act I of "Fervaal" (Orchestra Club, January 7, 1902). Choral variations for saxophone (Boston Orchestral Club, Mrs.

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Chamber Music: Pianoforte Quartet, Op. 7 (Lachaume, Ysaye, Marteau, Gérardy, April 16, 1898). String Quartet, Op. 45 (Kneisel Concert, December 3, 1909). "Chanson et Danses," for flute, oboe, two clarinets, horns, two bassoons (Longy Club, January 9, 1901). Trio for clarinet, violoncello, and pianoforte, Op. 29 (Longy Club, March 31, 1902). Suite in D major for trumpet, two flutes, string quartets, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and pianoforte—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebhard). Sonata for pianoforte and violin (Laura Hawkins [Mrs. Stephen Townsend] and Mr. Wendling), December 18, 1907.

Lyric Works: "Le Chant de la Cloche" (Cecilia Society, May 4, 1916). "Ste. Marie Magdelene," cantata for solo voice (Rose O'Brien) and female chorus (Cecilia Society, February 6, 1906); Boston Singing Club, December 18, 1907 (Nellie Wright, soprano). "Sur la Mer," chorus for female voices (Choral Art Society, March 24, 1905). "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal, Mme. Alexander-Marius, January 22, 1902. "Clair de Lune," "Là-bas dans le Prairie," "Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

Pianoforte: Excerpts from "Tableaux de Voyage" Mme. Hopekirk, December 13, 1902). "Poèmes des Montagnes," suite (Miss Hawkins, February 26, 1904). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905). Valse (Laufenburg), February 15, 1909 (Mr. Platt).

*
* *

In 1905 M. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinck's "Pelleas and Melisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice."

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony of B-flat, Franck's "Psyche and

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Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The programme of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

D'Indy gave a chamber concert in Potter Hall, Boston, on December 11, 1905, with the assistance of the Longy Club and J. Keller, violoncellist. The programme comprised compositions by d'Indy: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk Tunes" (Longy, oboist; d'Indy, pianist); Trio for piano, clarinet, and violoncello (d'Indy, Grisez, and Keller).

* * *

On his second visit to Boston he conducted the concerts of the Boston Symphony Orchestra on December 9, 10, 1921: Mozart, Serenata Notturna in D major, for two String Orchestras, one with kettledrums (1776); Lalande, Musique pour les Soupers du Roy; chaconne gracieuse (1712); Bach, Concerto in D major for piano (1724) (Bruce Simonds, pianist); d'Indy, Poème des Rivages.

* * *

D'Indy on the Art of Composition

(From d'Indy, "Cours de Composition Musicale," Vol. I)

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to arrive at the maximum of expression that he has set out to attain, three virtues named in the text of an anthem for Maundy Thursday, the music of which is as admirable as the words are lofty:

Maneant in vobis Fides, Spes, Caritas,
Tria haec: major autem horum est Caritas.

(An now abideth faith, hope, charity, these three; but the greatest of these is charity.)

Yes, the artist should first of all have Faith, faith in God, faith in his Art, for it is Faith that incites him to understand, and by this understanding to mount higher and higher on the ladder of being, towards his goal, which is God.

Yes, the artist should practice Hope, for he expects nothing from the present; he knows that his mission is to serve, and to contribute by his work to the instruction and the life of the generations that will come after him.

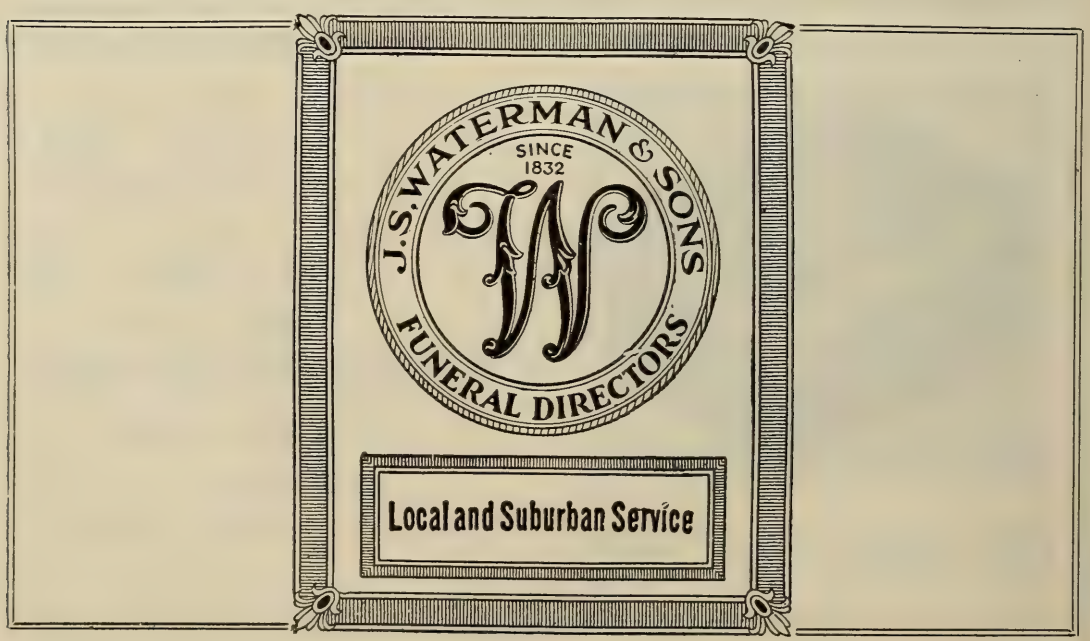
Yes, the artist should be inspired by sublime Charity, the greatest of the three: to love should be his aim, for the sole principle of all creation is great, divine, charitable Love.

Expression is the sole reason for modulation. It is the one truth on which one cannot be too insistent, to put composers on their guard against the tendency, too frequent, to modulate without a motive.

There must be an aim in the progressive march of modulations, as in the different stages of life: when the musician has chosen his point of departure from the circle of fifths, that is to say, from a tonic, he should not move away from it at random.

The reason, will, and faith that guide man in the thousand trials and tribulations of life, also guide the musician in the choice of modulations.

And so useless and contradictory modulations, wavering, fluctuation between light and shade, produce on the hearer a painful and



deceptive impression, like unto that inspired in us by a poor mortal, weak, unstable, tossed incessantly between the east and the west, in the course of a wretched existence, without a goal, without belief.

* * *

The faculties put in play by the human soul in the work of artistic creation are seven in number:

Creative faculties of Impression	Imagination. Heart.
Creative faculties of Expression	Mind. Intelligence. Memory.
Creative faculties of Realization	Will. Conscience.

A work of art is the result of the toil of these seven faculties in the man furnished with the creative gift.

Impression, preliminary to the blooming of an artistic work, puts first into play two primordial faculties: Imagination, which leads to the representation of images, and Heart, which manifests itself by sentiments and emotions. Heart is the most important of the artistic faculties, because from Love (*Caritas*) spring the loftiest and noblest manifestations of human thought.

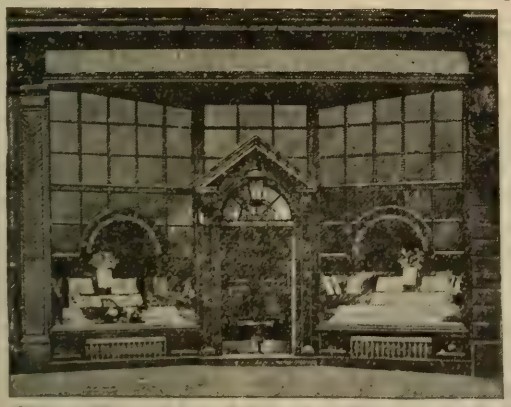
To attain expression three other faculties are necessary:—

(1) The Mind, the Spirit, that creates superficial relations between objects, acts, persons; (2) Intelligence, which perceives lofty, deep, and broad relations: its effect is the idea; (3) Memory, which preserves the acquired knowledge, through remembrance.

These faculties of impression and expression would be sufficient for the actual production of an artistic work; but to bring about realization from them, two powerful factors of artistic creation must intervene: Will, which sets the creative faculties at work, and Conscience, which judges them.

* * *

Overcome by the Christian faith, Pride, man's formidable enemy,



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seldom showed itself in the soul of an artist in the Middle Ages; but as religious belief grew weak, with the Spirit of the Reformation applying itself almost at the same time to all branches of human learning, we see Pride reappear and watch its veritable Renaissance.

* * *

(*Revue d'Art dramatique*, February 3, 1899)

I consider that criticism is useless, I would even say, harmful. . . . Criticism usually means the opinion that some man or other entertains about another person's work. How can that opinion aid in the growth of art? It is interesting to know the ideas, even when they are erroneous, of men of great talent, or of genius, as Goethe, Schumann, Wagner, Sainte-Beuve, Michelet, when they are pleased to indulge in criticism; but it is not of the slightest interest to know whether Mr. So-and-So likes or dislikes this or that dramatic or musical work.

"The Blessed Damozel" ("La Damoiselle Élue"), Lyric Poem after D. G. Rossetti, for Female Voices, Solo, Chorus, and Orchestra Claude Debussy*

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

Rossetti's poem, which was in his mind as early as 1848, was published in a short-lived magazine, *The Germ* (afterwards *Art and Poetry*), brought out early in 1850 by members of the Pre-Raphaelite brotherhood with the aid of some friends. In this magazine Rossetti's first verses and prose were published. In 1881 he told Hall Caine that the origin of "The Blessed Damozel" was derived from his "perusal and admiration of Poe's 'Raven.'" "I saw" (Mr. Caine thus voiced Rossetti) "that Poe had done the utmost it was possible to do with the grief of the lover on earth, and I determined

*Debussy entered the Paris Conservatory as Achille Claude Debussy. He signed the first edition of his "Ariettes Oubliées", "Ach. Debussy"; some of his other early compositions, "Cl. A Debussy."



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to reverse the conditions and give utterance to the yearning of the loved one in heaven." "The Blessed Damozel" was reprinted with many variants from its original form in the *Oxford and Cambridge Magazine,* published in twelve monthly numbers in the year 1856.

The translation into French was made by Gabriel Sarrazin. Debussy did not use the whole poem.

The changes necessary to fit Rossetti's verse to Debussy's music were made by Frank Damrosch for the performance by the Oratorio Society of New York under his leadership on December 2, 1908, when Nevada Van der Veer and Edith Chapman-Gould were the solo singers.

The first performance in the United States was in French, at a concert given in Boston by Mrs. Helen Hunt and other pupils of Mme. Gertrude Franklin-Salisbury on December 10, 1903. There was no orchestra. Heinrich Gebhard, pianist, played Debussy's music, and Mrs. Hunt sang the music of the Damozel and the Narrator. Debussy's Romance, Fantoche, La Cloche, and Mandoline were then sung by Mrs. Hunt.

The first performance in Boston with orchestra was by the Cecilia Society on April 4, 1905. Isabelle Bouton and Bertha Cushing Child were the solo singers. B. J. Lang conducted. Charpentier's "Vie du Poète" was then performed for the first time in the United States.

The Cecilia gave another performance on December 12, 1905: Corinne Rider-Kelsey and Bertha Cushing Child.

There was a performance with orchestra at the Boston Opera

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House on December 8, 1912. André Caplet conducted. The solo singers were Mary Garden and Florence de Courcy.

The Boston Symphony Orchestra gave performances on February 27, 28, 1920. Ethel Frank, soprano; Claramond Thompson, contralto. Female chorus trained by Stephen S. Townsend. Pierre Monteux, conductor.

There were performances at concerts of the Boston Symphony Orchestra on February 14, 15, 1930, Dr. Koussevitzky conductor. Madame Ritter-Ciampi, soprano; Jean Macdonald, contralto; the Radcliffe Choral Society, trained by G. Wallace Woodworth. Debussy's "Le Martyre de Saint Sebastien" was also performed at this concert. Mme. Ritter-Ciampi, soprana; the Cecilia Society, trained by Arthur Fiedler.

We give here the English text as written by Rossetti:—

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

.

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.

La demoiselle élue s'appuyait
Sur la barrière d'or du Ciel;
Ses yeux étaient plus profonds
Que l'abîme des eaux calmes au soir.
Elle avait trois lys à la main
Et sept étoiles dans les cheveux.

Sa robe flottante n'était point
Ornée de fleurs brodées,
Mais d'une rose blanche, présent de Marie
Pour le divin service justement portée;
Ses cheveux, qui tombaient le long des ses épaules,
Étaient jaunes comme le blé mûr.

.

Autour d'elle, des amants,
Nouvellement réunis,
Répétaient pour toujours, entre eux,
Leurs nouveaux noms d'extase;
Et les âmes qui montaient à Dieu,
Passaient près d'elle comme de fines flammes.



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And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm.

.

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

.

"I wish that he were come to me,
For he will come," she said.
Have I not pray'd in Heaven?—on earth
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?

"When round his head the aureole clings,
And he is clothed in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

.

Alors, elle s'inclina de nouveau,
Et se pencha en dehors du charme encerclant,
Jusqu'à ce que son sein eut échauffé
La barrière sur laquelle elle s'appuyait,
Et que les lys gisent comme endormis
Le long de son bras étendu.

.

Le soleil avait disparu, la lune annelée
Était comme une petite plume
Flottant au loin dans l'espace;
Et voilà qu'elle parla à travers l'air calme.
Sa voix était pareille à celle des étoiles
Lorsqu'elles chantent en chœur.

.

"Je voudrais qu'il fût déjà près de moi,
Car il viendra.
N'ai-je pas prié dans le Ciel? Sur terre,
Seigneur, Seigneur, n'a-t-il pas prié?
Deux prières ne sont-elles pas une force parfaite?
Et pourquoi m'éffrairais-je?

"Lorsqu'autour de sa tête s'attachera l'auréole,
Et qu'il aura revêtu sa robe blanche,
Je le prendrai par la main et j'irai avec lui
Aux sources de lumière;
Nous y entrerons comme dans un courant,
Et nous y baignerons à la face de Dieu.

.

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"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His Name audibly.

.

"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

.

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

"Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel the clear-ranged unnumbered heads
Bowed with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

"There will I ask of Christ the Lord
Thus much for him and me:—
Only to live as once on earth
With Love, only to be,

"Nous nous reposerons tous deux à l'ombre
De ce vivant et mystique arbre;
Dans le feuillage secret duquel on sent parfois
La présence de la colombe,
Pendant que chaque feuille, touchée par ses plumes,
Dit son nom distinctement.

.

"Tous deux nous chercherons les bosquets
Où trône Dame Marie
Avec ses cinq servantes, dont les noms
Sont cinq douces symphonies:
Cécile, Blanchelys, Madeleine,
Marguerite et Roselys.

.

"Il craindra peut-être et restera muet;
Alors, je poserai ma joue contre la sienne,
Et lui parlerai de notre amour,
Sans confusion ni faiblesse,
Et la Chère Mére approuvera mon orgueil,
Et me laissera parlier.

"Elle même nous amènera la main dans la main
À Celui autour duquel toutes les âmes s'agenouillent,
Les innombrables têtes clair rangées
Inclinées, avec leurs auréoles.
Et les anges venus à notre rencontre chanteront,
S'accompagnant de leurs guitares et de leurs citoles.

"Alors, je demanderai au Christ, Notre Seigneur,
Cette grande faveur, pour lui et moi,



As then awhile, for ever now
Together, I and he."

Seulement de vivre comme autrefois
sur terre;
Dans l'Amour;
Et d'être pour toujours, comme alors
pour un temps,
Ensemble, moi et lui."

She gazed and listened and then said,
Less sad of speech than mild,—
"All this is when he comes." She
ceased.
The light thrilled towards her, fill'd
With angels in strong level flight.
Her eyes prayed and she smil'd.

Elle regarda, prêta l'oreille et dit,
D'une voix moins triste que douce:
"Tout ceci sera quand il viendra."
Elle se tut:
La lumière tressaillit de son côté,
Remplie d'un fort vol d'anges hori-
zontal.
Ses yeux prièrent, elle sourit;

(I saw her smile.) But soon their
path
Was vague in distant spheres:
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept. (I heard her tears.)

Mais bientôt leur sentier devint vague
Dans les sphères distantes.
Alors, elle jeta ses bras le long
Des barrières d'or.
Et posant son visage entre ses mains,
Pleura.

As Mrs. Franz Liebich says in her life of Debussy, Rossetti's words "chosen with infinite care and selected with due regard to loveliness of sound, by the very nature of their strong individuality are unresponsive to any foreign treatment. . . . But though some of the quaint, archaic phraseology cannot adequately be reproduced in another language, the spirit of the poem has been well conceived by the translator and still more wonderfully transcribed in Debussy's music. He had captured the poet's delicate imagery and set it with a minute attention to precise detail worthy of a Pre-Raphaelite painting, altogether different to the style of his later works."

* * *

Debussy was awarded the *prix de Rome* in 1884 for his cantata "L'Enfant Prodigue." Arriving in Rome he wished to put music to Heine's drama "Almanzor." He could not find a satisfactory translation, so he abandoned the work after writing the first part, which he sent to Paris as his first *envoi*. The score was mis-

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laid or lost. His second *envoi* was "Printemps," composed in February, 1887, originally written for orchestra, pianoforte and chorus without words. "Printemps" was examined and judged by Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns of the Société des Beaux Arts. They rendered a verdict: undue modernity; they deemed the work insufficiently precise in form.*

Rossetti's poem translated by Sarrazin fell into Debussy's hands. He was enthusiastic over it, and began composition at Rome which was completed in Paris in 1887. "The Blessed Damozel" was his third *envoi*. The Academy gave approval with a slight reserve, and the customary performance at the Conservatory was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." Debussy would not submit to the exclusion. ("Printemps" as a symphonic suite was performed in Paris for the first time on April 18, 1913, at a concert of the Société Nationale de Musique.)

"The Blessed Damozel" was performed for the first time at a concert of the Société Nationale in the Salle Erard, Paris, on April 8, 1893. Julia Robert was a singer. The programme included Chausson's "Poèmes de l'Amour et de la Mer"; Pierre de Bréville's "Médeia"; a dramatic overture by Bonheur; "Iris," a symphonic tale by Paul Fourner; Overture to "Polyeucte," by Dukas. Duparc's "Phydilé" was then sung for the first time with the composer's orchestral accompaniment.

Debussy scored "The Blessed Damozel" for these instruments: three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, two harps, strings. The work is dedicated to Paul Dukas.

In December, 1919, three works of Debussy not intended by him for the stage were performed as operas at the Théâtre-Lyrique (Vaudeville), Paris: "The Prodigal Son,"† a cantata which had been performed as an opera in England and America; "The Blessed

*Debussy having made a transcription of "Printemps" for two pianofortes and female chorus, also for pianoforte (four hands) and chorus, prepared an orchestral score (published in 1913). This "Suite Symphonique" has been performed in Boston at concerts of the Boston Symphony Orchestra, January 24, 1914; October 26, 1917; March 23, 1923.

† "The Prodigal Son" was first performed as an opera in the United States at the Boston Opera House, November 16, 1910: Alice Nielsen, Robert Lassalle, Ramon Blanchart. André Caplet conducted.

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Damozel"; and "The Box of Playthings,"* which was composed for the pianoforte. This procedure excited the indignation of critics. Gaston Carraud wrote: "The mania that possesses us to put everything in the place for which it was not intended, should have hesitated in the case of Debussy. No artist has shown in his work a surer, more delicate and constant tact and a more exact knowledge of the adaptation of means to an end. Nothing of that which he composed for the concert-hall suits the theatre; nothing that he wrote for the theatre can be transferred to the concert stage, and what he wrote for the pianoforte has not been advantageously orchestrated—witness the 'Jet d'eau. . . . In 'The Blessed Damozel' we do not find all Debussy's music, but there are already in it certain peculiar and essential features; in the harmonic atmosphere, in the melodic turns, in the declamation; a little less in the orchestration. We have, especially, an emotional quality which up to that time had not been conceived. Unfortunately the semblance of stage action and business, so useless, that one can realize for a work of this ideal nature, only emphasized the rather nerveless monotony of the score; nor was this avoided by the conducting of the score in the Italian fashion." At this performance Mme. Croiza was praised as one of the "perfect singers of the period," one of the extremely rare singers who understand and can express nobly "an art charged with interior emotion."

*"La Boite à Joujoux" ("The Box of Playthings") for the piano was played in Boston by Guy Maier, November 29, 1919.

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"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Charakters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago Orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel violoncellist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, February 13, 1904. Mr. Krasselt then played the violoncello solo and Mr. Zach was the solo viola player. The Boston Symphony Orchestra performed the work at its Pension Fund Concert, April 19, 1904, when Dr. Strauss conducted. It was played again at regular concerts on April 23, 1910, when Mr. Warnke was the solo violoncellist and Mr. Férir played the solo viola; on February 18, 1911 (Mr. Warnke, violoncello; Mr. Férir, viola); on February 11, 1916 (Mr. Warnke, violoncello; Mr. Férir, viola); on April 14, 1922 (Mr. Bedetti, violoncello; Mr. Fourel, viola).

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düsseldorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed,

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and said for his consolation, "Get out! you do not need any." Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation. In this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

There is no program attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Windmill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason—and determines to go through the world as a wandering knight.' " It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba; but afterward and to the end by a solo viola. "Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. Each variation portrays an incident in the novel.

Introduction

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These

*Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.

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strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

Theme

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo violoncello. It is of close kin to the theme of the intrduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

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Variation I

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy, comfortable realities of life. At last his master is angry and bids him hold his tongue.

Variation IV

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of

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a band of pilgrims. Don Quixote sees in them shameless robbers, desperate villains. He attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and after he has helped him, lies down by his side and goes to sleep (bass tuba, double bassoon).

Variation V

The Knight's Vigil. "Very slow," 4-4. Don Quixote, ashamed to sleep, holds watch by his armor. Dulcinea, answering his prayers, appears in a vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage portraying his rapture.

Variation VI

The meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

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Variation VIII

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

Variation IX

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's

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point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, "Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me. Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

Finale

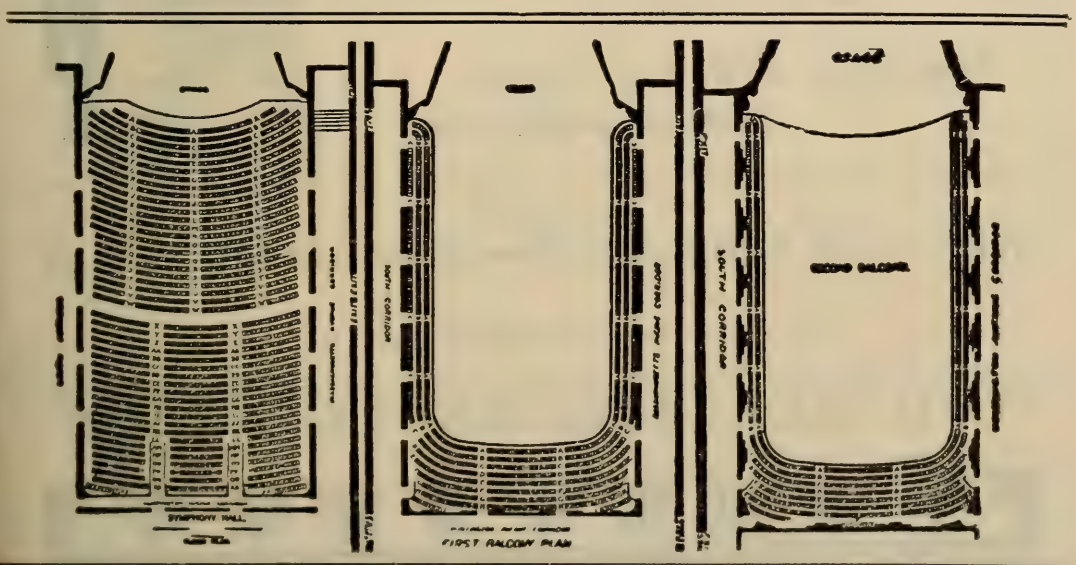
The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth

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whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the by-standers, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the violoncello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.



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SATURDAY EVENING, DECEMBER 19, at 8.15 o'clock

Mozart Requiem

I. Requiem.
II. Dies Irae.
III. Tuba Mirum.
IV. Rex tremendae.
V. Recordare.
VI. Confutatis.
VII. Lacrimosa.
VIII. Domine Jesu.
IX. Hostias.
X. Sanctus.
XI. Benedictus.
XII. Agnus Dei.

BACH CANTATA CLUB
(G. Wallace Woodworth, Conductor)

SOLOISTS

GERTRUDE EHRHART, Soprano.
MARIE MURRAY, Contralto.
JOSEPH LAUTNER, Tenor.
DAVID BLAIR McCLOSKY, Baritone

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There will be no intermission

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COMING EVENTS

Sunday DEC. 13 at 3.30	**HARVARD GLEE CLUB** Dr. ARCHIBALD T. DAVISON, Conductor Soloist—JEANNETTE VREELAND, Soprano (*For programme see page 501*)
Sunday DEC. 27 at 3.30	**PENSION FUND CONCERT**
Sunday JAN. 3 at 3.30	**LAWRENCE TIBBETT**
Saturday JAN. 9 at 8.30	**ARGENTINA**

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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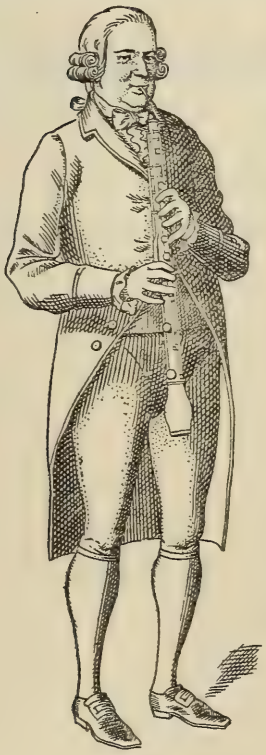
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THE COR ANGLAIS



In appearance, the *cor anglais* differs from the oboe in only two respects. It ends in a ball instead of a bell; and the mouthpiece is held by a slim crooked pipe. Strange as it may seem, the English played no part in its development. The word *anglais* has been said to be a corruption of the word *anglé*, meaning bent, which in olden times described the obtuse angle of the bend that then existed in its long tube.

Its immediate ancestor is the *oboe di caccia*, or hunting oboe. The last century has witnessed great changes in the instrument both from the standpoint of mechanism and construction. Yet, like the oboe, it has kept intact its old family voice distinguished for its curious plaintiveness.

The *cor anglais* is really an alto, or tenor, oboe. It stands in the key of F, yet its music is written in a key a fifth above that in which it plays. It has been called "an oboe in mourning," and unquestionably has the most melancholy voice in the orchestra.

French composers popularized the *cor anglais*, yet others made great use of it . . . Beethoven, Meyerbeer, Dvořák, and Strauss. Perhaps its most famous solo is in Act III of *Tristan and Isolde*, where it plays the plaintive melody of the Shepherd's pipe.

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Theodorowicz, J.
Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

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FRIDAY AFTERNOON, DECEMBER 18, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 19, at 8.15 o'clock

Mozart Requiem

I. Requiem.
II. Dies Irae.
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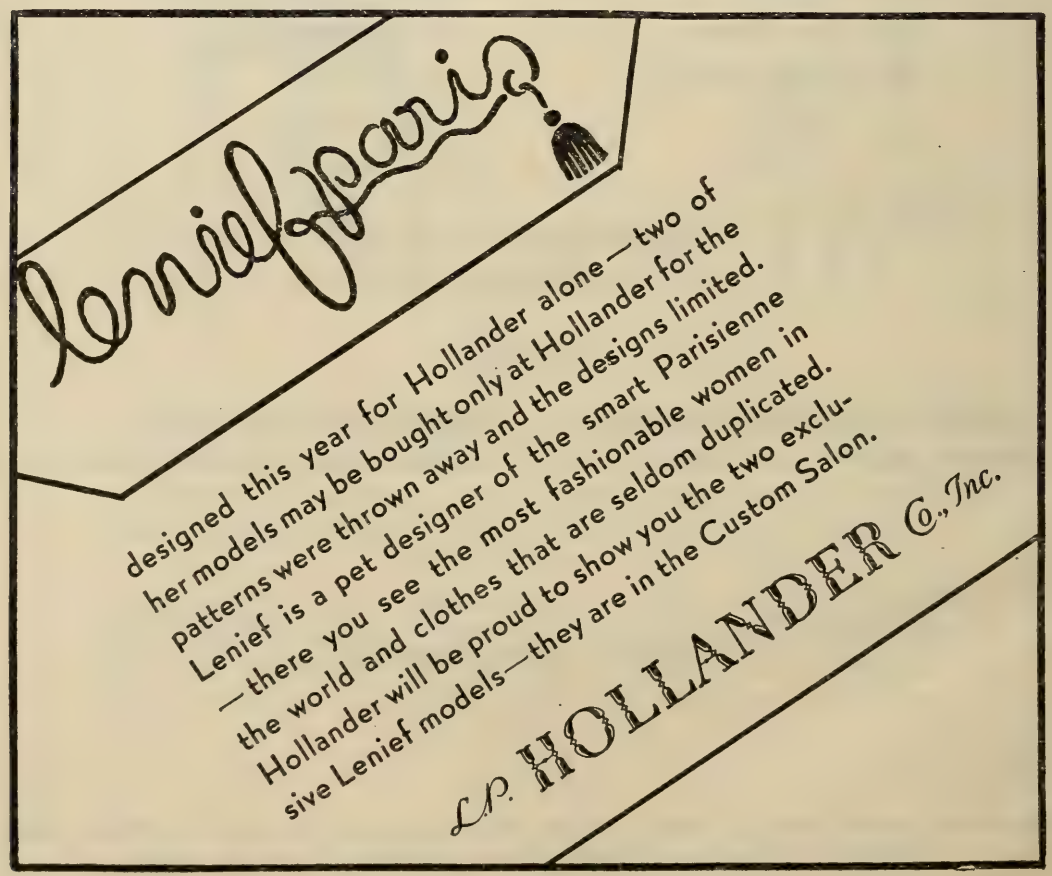
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Requiem Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791)

In July, 1791, a stranger called on Mozart, and, pledging him to secrecy, commissioned him to write a Requiem for someone unnamed. It was learned after Mozart's death that the visitor was one Leutgab, steward to Count Franz von Walsegg of Ruppach. Walsegg's wife Anna Edlen von Flammberg had died on February 14, 1791. The Count was an amateur musician who wished to be known as a great composer. It was his purpose to have the Requiem performed as his own work. The messenger offered Mozart 50, some say 100, ducats. Though hard at work on "The Magic Flute," Mozart gladly accepted the stranger's offer. Then came an invitation to compose an opera for the coronation of Leopold II. at Prague. As Mozart was about to begin the journey, the mysterious stranger appeared by the side of the carriage and asked about the Requiem. Mozart said he would do his best on his return. The opera "La Clemenza di Tito" was performed at Prague on the evening of the coronation day, September 6, 1791. The Emperor did not like it. Mozart returned to Vienna. He was not in good health when he went to Prague; he returned still suffering. "The



Magic Flute" was produced at Vienna on September 30, 1791. Mozart could now give his whole time to the Requiem, but the strain, the disappointment, added to his poverty and the belief that he was unappreciated in Vienna, were too much for him. He had fainting fits; he was greatly depressed, and he said to his wife, with tears in his eyes, that he was writing the Requiem for himself. "I feel certain that I shall not live long; someone has poisoned me, I am convinced. I cannot shake off the idea." (Salieri was most unjustly suspected of poisoning Mozart; he was indignant at the charge, which was cruel and baseless.) The score of the Requiem was taken from Mozart. He rallied sufficiently to compose and conduct a cantata for his Lodge; but he was soon obliged to take to his bed. He learned that Hungarian noblemen were to guarantee him a yearly sum; and there was a subscription at Amsterdam. It was too late. He would follow the performance of "The Magic Flute" when the time came for performance; his mind was full of the Requiem. On December 4, the score was brought to his bed. He sang the alto part in a passage; his brother-in-law, Hofer, took the tenor part; Schack and Gerl, from the theatre, the soprano and the bass. When they began the first measures of the "Lacrimosa," he burst out crying; he knew he

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should not finish the work, and so he put away the score. That evening he gave some directions to Süssmayer about the Requiem; "Even while dozing he puffed out his cheeks as if trying to imitate the drums. Towards midnight he suddenly sat up with his eyes fixed; then he turned his head on one side, and appeared to fall asleep. By one o'clock in the morning of December 5, 1791, his spirit had fled."

He died of malignant typhus fever. On the 6th his body was borne to St. Stephen's. The service was in the open air, the custom with the poorest class of funerals. Van Swieten, though he was well-to-do, ordered that the strictest economy should be observed in the arrangements. He, Süssmayer, Salieri, Rosser, and Orsler stood by the coffin. They went as far as the city gates. Then they went back, for there came up a violent storm. The hearse, unaccompanied, went to the graveyard of St. Marx. The body found its resting place in the common pauper's grave. Its site was quickly forgotten. On December 5, 1859, a monument by Hans Gasser was erected by the city of Vienna on the probable spot.

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Mozart left the Requiem unfinished. "These pieces are in his own handwriting: (1) Requiem and Kyrie, complete; (2) voice parts, organ, and notes of the accompaniment of Nos. 2 to 9, as follows: Dies Irae, 68 bars; Tuba mirum, 62; Rex tremendae, 22; Recordare, 130; Confutatis, 40; Lacrimosa, 8; Domine, 78; Hostias, 54; the last eight bars, containing voice parts, organ, and first violin, go to the words 'Fac eas Domine de morte transire ad vitam,' followed by the direction 'quam olim Da Capo' "; that is to say, repeat the last 35 bars of the "Domine." This is according to Grove's Dictionary (1907).

The score published by C. F. Peters: Requiem and Kyrie, complete, with instrumentation. Dies Irae, Tuba mirum, Rex tremendae, Recordare, Confutatis, Domine Jesu, Hostias, fully complete in the voice parts and fundamental bass, but only with indications of the instrumentation. Lacrimosa, incomplete; only the first eight measures are Mozart's; measures first and second of violins and viola; measures 3–8. The four vocal parts and the fundamental bass. Süssmayer composed all of the Sanctus, Benedictus, the Agnus Dei—first part until the entrance of "Lux aeterna"; and

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completed the Lacrimosa from the ninth measure to the end; also the instrumentation of all the movements left unfinished by Mozart.

* * *

Franz Xaver Süssmayer, composer and capellmeister, born in 1766 at Steyer in Upper Austria, died on September 17 (Thayer says 16), 1803, at Vienna, where he was a pupil of Salieri and Mozart, after his education at the monastery of Kremsmünster. He became closely attached to Mozart, so that Ignaz Xaver Seyfried described him as "the inseparable companion of the immortal Amphion." He imitated Mozart's handwriting in a remarkable manner. In 1795 he was conductor at the Kärnthnerthor Court Theatre. He composed a dozen operas, of which "Der Spiegel von Arkadien" (Schikaneder's Theatre, 1794) was for a long time a favorite. Two of his operas were for Prague. His masses, smaller works for the church, and instrumental pieces are in manuscript. Prince Esterhazy bought his entire MSS. from his widow.

* * *

Mozart's widow wished Joseph Eybler (1765–1846)* to complete

*Composer; and conductor. The list of his works comprised music for the church; orchestral pieces; chamber music. He nursed Mozart in his last sickness.

This Should Interest You

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the Requiem—she was in sore need of money—but he made only a few attempts. Then she entrusted Süssmayer with the task. To give unity to the work he ended it by repeating the fugue of the Kyrie to the words "Cum sanctis tuis." The score was handed to Count Walsegg's steward. The Count copied the score, wrote on it "Requiem composto dal Conte Walsegg." He had it performed as his own on December 14, 1793. The various portions in the original handwriting, after many wanderings, landed in the Court Library of Vienna.

Mass for the Dead

Introit.

Requiem aeternam dona eis Domine; et lux perpetua luceat eis. Te decet hymnus Deus in Sion; et tibi reddetur votum in Jerusalem; exaudi orationem meam; ad te omnis caro veniet.

Requiem, etc.

Eternal rest give to them,* O Lord; and let perpetual light shine upon them. A hymn, O God, becometh thee in Sion; and a vow shall be paid to thee in Jerusalem: O Lord, hear my prayer; all flesh shall come to thee.

Eternal rest, etc.

Kyrie.

Kyrie eleison.
Christe eleison.

Lord have mercy.
Christ have mercy.

*The translation of the Latin into English is taken from "The Small Missal" published by the Macmillan Company, New York, in 1928. "Imprimatur"+ Patrick Cardinal Hayes, Archbishop of New York.

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Sequence.

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	Nigher still, and still more nigh * Draws the day of prophecy, Doomed to melt the earth and sky.
Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus!	Oh, what trembling there shall be, When the world its Judge shall see Coming in dread majesty.
Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	Hark! the trump with thrilling tone, From sepulchral regions lone, Summons all before the throne.
Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Time and death it doth appal, To see the buried ages all Rise to answer at the call.

*Compare with this feeble translation the paraphrase of the opening stanzas in Sir Walter Scott's "Lay of the Last Minstrel" (Canto VI. 31):

HYMN FOR THE DEAD

That day of wrath, that dreadful day,
When heaven and earth shall pass away,
What power shall be the sinner's stay?
How shall he meet that dreadful day?

When shrivelling like a parched scroll,
The flaming heavens together roll;
When louder yet, and yet more dread,
Swells the high trump that wakes the dead!

Oh! on that day, that wrathful day,
When man to judgment wakes from clay,
Be THOU the trembling sinner's stay,
Though heaven and earth shall pass away!



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Liber scriptus proferetur, In quo totum continetur, Unde mundus indicetur.	Now the books are open spread: Now the writing must be read, Which condemns the quick and dead.
Judex ergo cum sedebit, Quidquid latet apparebit: Nil inultum remanebit.	Now, before the Judge severe, Hidden things must all appear; Naught can pass unpunished here.
Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?	What shall guilty I then plead? Who for me will intercede When the saints shall comfort need?
Rex tremendae majestatis; Qui salvandos salvas gratis, Salve me fons pietatis.	King of dreadful majesty, Who dost freely justify, Fount of pity, save thou me!
Recordare Jesu pie; Quod sum causa tuae viae, Ne me perdas illa die.	Recollect, O Love divine, 'Twas for this lost sheep of thine Thou thy glory didst resign.
Quaerens me sedisti: lassus, Redemisti crucem passus: Tantuslabor non sit cassus.	Satest wearied seeking me; Sufferedst upon the tree: Let not vain thy labor be.
Juste Judex ultionis, Donum fac remissionis Ante diem rationis.	Judge of justice, hear my prayer; Spare me, Lord, in mercy spare, Ere the reckoning-day appear.
Ingemisco tanquam reus, Culpa rubat vultus meus, Supplicanti parce Deus.	Lo, thy gracious face I seek; Shame and grief are on my cheek; Sighs and tears my sorrow speak.

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Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoqua spem dedisti.

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictisi,
Voca me cum benedictis.

Ore supplex et acclinis,
Cor contritum quasi cignis:
Gere curam mei finis.

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce Deus;
Pie Jesu Domine
Dona eis requiem. Amen.

Thou didst Mary's guilt forgive;
Didst the dying thief receive;
Hence doth hope within me live.

Worthless are my prayers, I know;
Yet, oh, cause me not to go
Into everlasting woe.

Severed from the guilty band,
Make me with thy sheep to stand,
Placing me on thy right hand.

When the cursed in anguish flee
Into flames of misery,
With the blest then call thou me.

Suppliant in the dust I lie;
My heart a cinder, crushed and dry;
Help me, Lord, when death is night.

Full of tears and full of dread
Is the day that wakes the dead.
Calling all, with solemn blast,

From the ashes of the past.
Lord of Mercy, Jesus blest,
Grant the faithful light and rest.
Amen.

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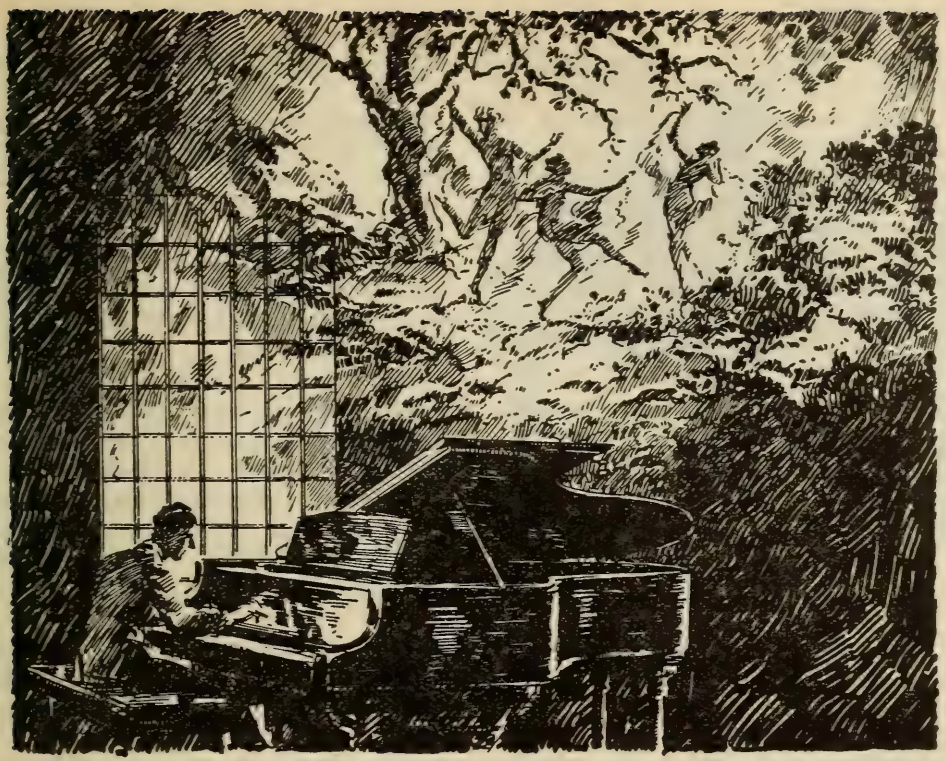
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Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum; sed signifer sanctus Michael representet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael introduce them to the holy light; which thou didst promise of old to Abraham and to his seed.

Hostias et preces tibi Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas Domine de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

We offer to thee, O Lord, sacrifices and prayers: do thou receive them in behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which thou didst promise of old to Abraham and to his seed.

Sanctus, sanctus, sanctus, Dominus, Deus Sabaoth! Pleni sunt coeli et terra gloria tua.

Osanna in excelsis!

Benedictus, qui venit in nomine Domini.

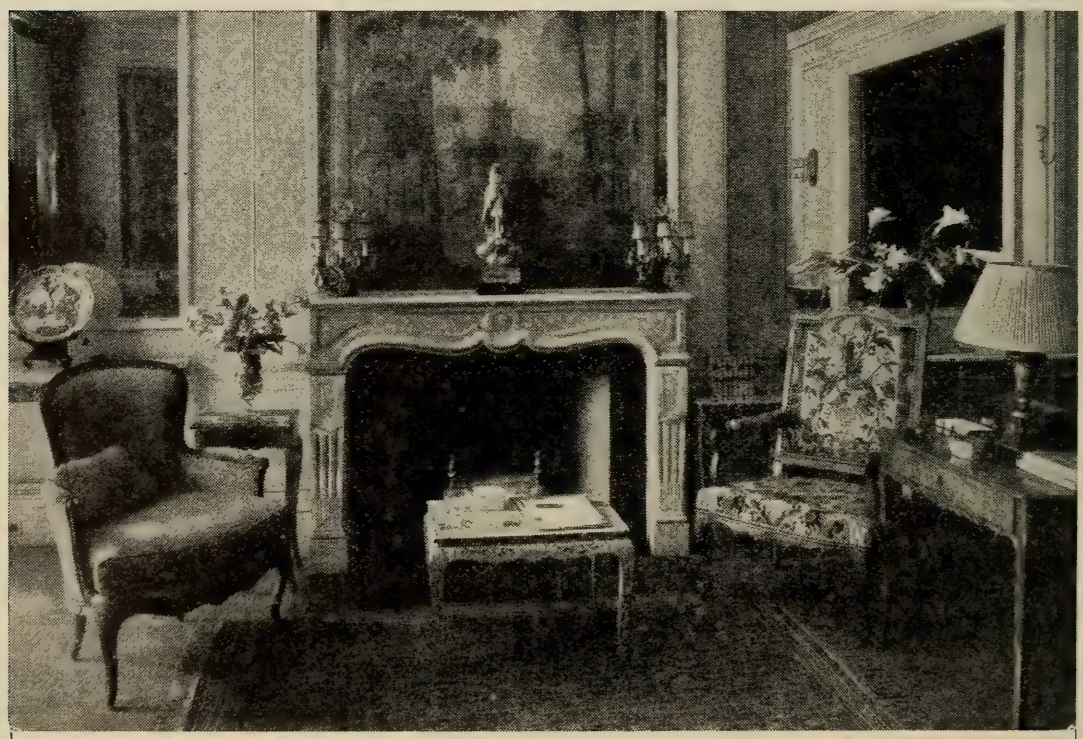
Osanna in excelsis.

Holy, holy, holy Lord God of Sabaoth. Heaven and earth are full of thy glory.

Hosanna in the highest!

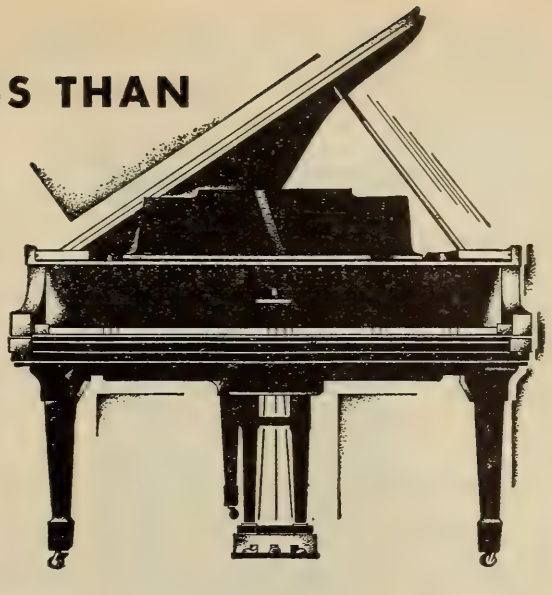
Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.



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Agnus Dei, qui tollis peccata mundi, dona eis requiem.	Lamb of God, who takest away the sins of the world, grant them rest.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Lamb of God, who takest away the sins of the world, grant them rest everlasting.

Communio.

Lux aeterna luceat eis Domine: Cum sanctis tuis in aeternum, quia pius es.	May light eternal shine upon them, O Lord. With thy saints for ever, because thou art merciful.
Requiem aeternam dona eis Domine; et lux perpetua luceat eis: Cum sanctis.	Eternal rest give to them, O Lord; and let perpetual light shine upon them.

The *Kyrie,* the *Sanctus,* and the *Agnus Dei* are the three prayers in common for the ordinary Mass, and the Requiem Mass; but it is to be observed that in the Requiem the *Kyrie* is usually enchained with the introit *Requiem;* and the *Agnus Dei* ends with the supplication *Dona eis requiem . . . sempiternam,* which changes entirely the character of the former" ("Dictionnaire de Plain Chant" by Joseph d'Ortigue).

* * *

The score calls for two corni di bassetto in F, two bassoons, two trumpets, three trombones, kettledrums, organ, and strings.

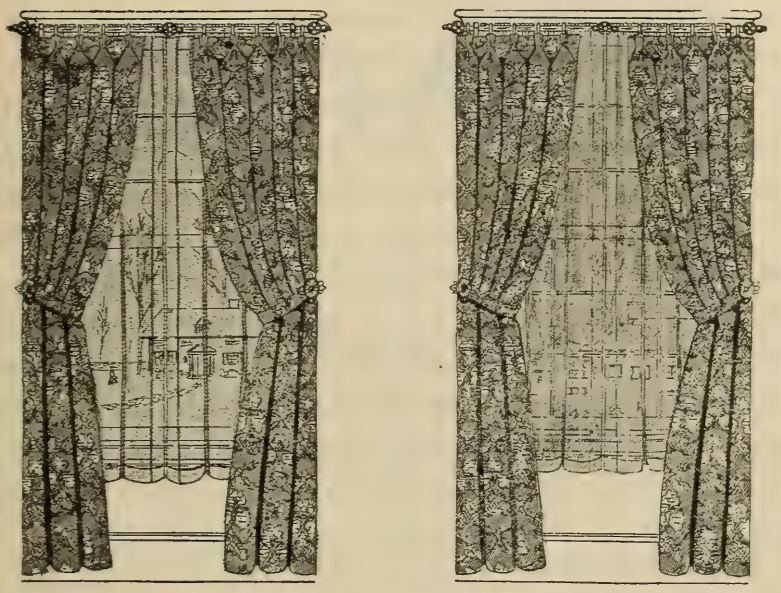
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Iwan Muller took the basset-horn and turned it into an alto clarinet; Simiot and Sax made further improvements.

Mozart used the basset-horn in his B-flat serenade, "Nozze li Figaro" (additional number), "Zauberflöte," and "Entführung aus dem Seraglio." He wrote an elaborate obbligato for it to Vitellia's air, "Non più di fiori" ("La Clemenza di Tito," which has been sung a half-dozen times at these symphony concerts. The air was a war-horse of Madame Schumann-Heink in her prime. Beethoven used



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the instrument in his "Geschöpfe d. Prometheus." Mendelssohn wrote for it, but not in an orchestral work—two concert pieces for clarinet and basset-horn. Among modern composers, Frederick S. Converse employed the basset-horn in his opera "The Pipe of Desire" (first performed at Jordan Hall in January, 1906); Joseph Holbrooke in his "Apollo and the Seaman" (1909) and "Children of Don" (1912); Richard Strauss in "Die Frau ohne Schatten" (1919).

* * *

It seems that the first complete performance of Mozart's Requiem in Boston was by the Handel and Haydn Society, Carl Zerrahn, conductor, on January 18, 1857. Mr. Lahee, in his record of first performances, gives this as the first in the United States, which seems hardly probable. John S. Dwight, in his "History of the Handel and Haydn Society," writes of this performance in 1857: "Few of the Boston audience had ever heard more than a few extracts. In spite of not a few shortcomings, the work made a great impression upon many, although one writer notes it down as a discreditable fact that the Requiem was received with chilling indifference." The programme announced that the performance would be "on a scale of unprecedented splendor and grandeur." There would be a chorus of "full force," and a "complete orchestra of 35."

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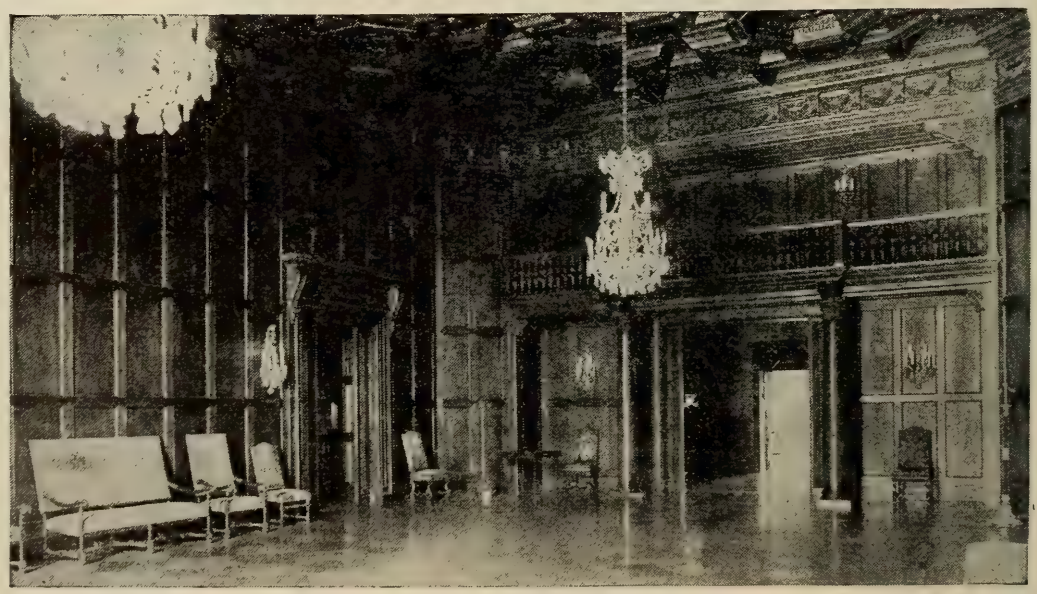
F. F. Mueller was the organist. The solo singers were Mrs. J. H. Long, Madame Elena D'Angri, Mr. Arthurson, and Filippo Morelli. Mrs. Long was a well-trained singer of fine taste. As a teacher she had great success. One of her pupils was Geraldine Farrar. Mrs. Long left a diary giving interesting details of musical life in Boston. Elena D'Angri was a famous contralto who shone brilliantly in European opera houses (La Scala, 1844–47), and in opera and concerts in New York, where she sang in concert for the first time with Thalberg, the pianist, on November 27, 1856. Her first appearance there in opera was as Azucena on November 9, 1857. Her voice was described by some New Yorkers as "gorgeous"; others preferred the word "noble." Arthurson, an Englishman, was a favorite tenor in New York in the forties and fifties. He sang with the Handel and Haydn Society as early as April 27, 1851. Morelli came to this country from Paris in 1854. He took the part of Wolfram in "Tannhäuser" when that opera was first produced in Paris on March 13, 1861. Wagner described him as follows in a letter to Madame Wesendonck: "My last difficulties were with Wolfram. I have finally got them to engage a Herr Morelli; a man of stately appearance with a most lovely voice." Morelli was singing at the Italian Theatre in Paris (1837–48). He was singing in opera in the United States 1856–57.

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The second part of the Handel and Haydn concert on January 18, 1857, included Rossini's "Stabat Mater"; "Ah, mon fils," from "Le Prophète," and two piano solos by Thalberg—his Fantasia on the Choral in "Les Huguenots" (Erard piano) and his transcription on the Prayer from "Moses in Egypt" (Chickering piano), and for an encore his "Andante."

The Handel and Haydn gave a second performance of the Requiem on March 29, 1857 (Mrs. Long, Madame D'Angri, Mr. Arthurson, and Josep Weinlich, a bass from New York "who seems to have made sad work with the 'Tuba mirum'"). Thalberg played the same pieces; Mme. Johannsen sang the church air, "Pietà, Sig-

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nore," falsely attributed to Stradella, but written either by Rossini or Niedermeyer; Madame D'Angri sang "Ah! mon fils" again, and the Hallelujah Chorus brought the end.

Among other performances of the Requiem, or portions of it given in Boston are:

1881. January 30, Handel and Haydn Society (Hattie L. Simms, Ita Welsh, Messrs. Courtney and Hay).

1902. April 9, Boston Singing Club (Gertrude Miller, Katherine Ricker, Louis Black, Charles Delmont).

1904. December 16, Choral Art Society—Introit and Kyrie Eleison.

1916. February 27, Handel and Haydn Society (Grace Bonner Williams, Christine Miller, Lambert Murphy, Wilford Glen, Bernard Ferguson).

1931. January 19, Bach Cantata Club (Amy B. Townsend, Nancy Loring, Steuart Wilson, C. W. Locke).

The Boston Symphony Orchestra, Wilhelm Gericke conductor, took part in a performance of the Requiem on April 10, 1888. The performance was for the Vienna Mozart Monument. There was a chorus of three hundred voices. The quartet was composed of Lilli Kalisch-Lehmanm, Louise Meisslinger, Paul Kalisch, Emil Fischer. The programme also comprised the Overture to "The Magic Flute," Tamino's air and Sarastro's air from that opera, and the "Letter Duet" from "The Marriage of Figaro."

* * *

There is a curious statement in Professor Odell's "Annals of the New York Stage" (Vol. VI, p. 100), to the effect that on October 25, 1854, one Stein "recited" Mozart's Requiem at a fare-

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well performance of Stein and Schwägerle (*sic*) at the St. Charles. Was "Mozart's Requiem" the subject of a poem by Maltitz? The sentence reads "Stein recited Maltitz's poem, Mozart's Requiem, and the plays were" etc. According to Leuchs's "The Early German Theatre in New York," Carl Stein's comedy "Das Gasthaus zum goldenen Löwen" was performed at the Franklin Theatre on September 14, 1842. Mr. Leuchs says that the identity of Stein has not been definitely established. He wonders if this is the Stein, "the editor of the *New Yorker Staatszeitung,* whose farce, "Das böse Verhängnis," was performed at the Neues Stadttheater in April, 1865. Carl Stein in 1851 formed his own company, "and enjoyed great artistic success with the theatre-going public. This actor was said to have been especially effective as Shylock."

To go back to Professor Odell's "Annals," on January 25, 1858, "a huge Thalberg outpouring at the Academy included a performance of Mozart's Requiem, sung by Formes and other leaders of the stage."

MOZART AND THE REQUIEM

By John F. Runciman

(From his "Old Scores and New Readings," London, 1899)

It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipzig thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister; he hardly dared to claim social equality with the citizens, who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toe-nails scarcely knew of his existence.



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Still he was a burgher, even as the killers of pigs and the tanners of hides; he was thoroughly respectable, and probably paid his taxes as they came due; if only by necessity of his office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a "loose set"; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable and as he grew older he lived more and more within himself and gave his thoughts only to the composition of masterpieces.

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"There is plenty of the gaiety and sunshine of life in 'Don Giovanni.' The Requiem is steeped in sadness and gloom, with rare moments of fiery exaltation, or hysterical despair; at times beauty has been almost—almost, but never quite—driven from Mozart's thought by the anguish that tormented him as he wrote. . . . The æsthetic qualities are subordinated to the expression of an overwhelming emotion in the Requiem, but not deliberately; unconsciously rather,



perhaps even against Mozart's will. . . . Mozart, when he accepted the order for a Requiem from that mysterious messenger clad in grey, thought only of creating a beautiful thing. But he had lately found to his great sorrow that his ways were not the world's ways, and fraught with even graver consequences were the world's discoveries that its ways were not Mozart's. Finding all attempts to turn him from his way fruitless, the world fought him with contempt, ostracism, and starvation for weapons; and he lacked strength for the struggle. There had been a time when he could retire within himself and live in an ideal world of Don Giovannis and Figaros. But now body as well as spirit were over-wearied; spirit and body were not only tired but diseased; and when he commenced to work at the Requiem the time was past for making beautiful things, for his mind was preoccupied with death and the horrors of death—the taste of death was already in his mouth. Had death come to him as to other men, he might have met it as other men do, heroically, or at least calmly, without loss of dignity. But it came to him colored and made fearful by wild imaginings, and was less a thought than an unmistakable horror. He believed he had been poisoned, and Count Walsegg's grey-clad messenger seemed a messenger from another world to warn him of the approaching finish. As he said, he wrote the Requiem for himself. In it we find none of the sunshine and laughter of "Don Giovanni," but only a painfully pathetic record of Mozart's misery, his despair, and his terror. It is indeed a stupendous piece of art, and much of it surpassingly beautiful; but the absorbing interest of it will always be that it is a "human document," an autobiographical fragment, the most touching autobiography ever penned.

The prevading note of the whole work is struck at the beginning of the first number. Had Mozart seen death as Handel and Bach



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saw it, as the only beautiful completion of life, or even as the last opportunity given to man to meet a tremendous reality and not to be found wanting, he might have written a sweetly breathed prayer for eternal rest, like the final chorus of the "Matthew" Passion, or given us something equal or almost equal to the austere grandeur of the Dead March in Saul. But he saw death differently, and in the opening bar of the "Requiem æternam" we have only sullen gloom and foreboding, deadly fear begotten of actual foreknowledge of things to come. The discord at the fifth bar seems to have given him the relief gained by cutting oneself when in severe pain; and how intense Mozart's pain was may be estimated by the vigor of the reaction when the reaction comes; for though the "Te decet hymnus" is like a gleam of sweet sunshine on black waters, the melody is immediately snatched up, as it were, and, by the furious energy of the accompaniment, powerful harmonic progressions and movement of the inner parts (note the tenor ascending to the high G on "orationem") made expressive of abnormal glowing ecstasy. To know Mozart's mood when he wrote the Requiem is to have the key to the "Kyrie." His artistic sense compelled him to veil the acuteness of his agony in the strict form of a regular fugue; but here, as everywhere else in the Requiem, feeling triumphs over the artistic sense; and by a chromatic change, of which none but a Mozart or a Bach would have dreamed, the inexpressive formality of the counter-subject is altered into a passionate appeal for mercy. In no other work of Mozart known to me does he ever become hysterical, and in the Requiem only once, towards the end of the number, where the sopranos are whirled up to the high A, and tenors and altos strengthen the rhythm; and even here the pause, followed by that scholastic cadence, affords a sense of recovered balance, though we should observe that the raucous final chord with the third omitted is in keeping with the



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color of the whole number, and not dragged in as a mere display of pedantic knowledge.

The "Dies Irae" is magnificent music, but the effect is enormously intensified by Mozart first (in the "Kyrie"), making us guess at the picture by the agitation of mind into which it throws him, and then suddenly opening the curtain and letting us view for ourselves the lurid splendors; and surely no more awful picture of the Judgment was ever painted than we have here in the "Dies Irae," "Tuba mirum," "Rex tremendae," and the "Confutatis." The method of showing the obverse of the medal first, and then astonishing us with the sudden magnificence of the other side, is an old one, and was an old one even in Mozart's time, but he uses it with supreme mastery, and results that have never been equalled. The most astonishing part of the "Confutatis" is the prayer at the finish, where strange cadence upon cadence falls on the ear like a long-drawn sigh, and the last, longer drawn than the rest, "gere curam mei finis," followed by a hushed pause, is indeed awful as the silence of the finish. Quite as great is the effect of the same kind in the "Agnus Dei," which was either written by Mozart, or by Süssmayer with Mozart's spirit looking over him. Written by Mozart, the Requiem necessarily abounds in tender touches: the trebles at "Dona eis" immediately after their first entry; the altos at the same words towards the end of the number, and at the twenty-eighth bar of the "Kyrie"; the first part of the "Hostias"; the "Agnus Dei"; the wonderful "Ne me perdas" in the "Recordare." And if one wants sheer strength and majesty, turn to the fugue on "Quam olim Abrahae," or the C natural of the basses in the "Sanctus." But the prevailing mood is one of depressing sadness, which would become intolerable by reason of its monotony were it possible to listen to the Requiem as a work of art merely, and not as the tearful confessions of one of the most beautiful spirits ever born into the world.

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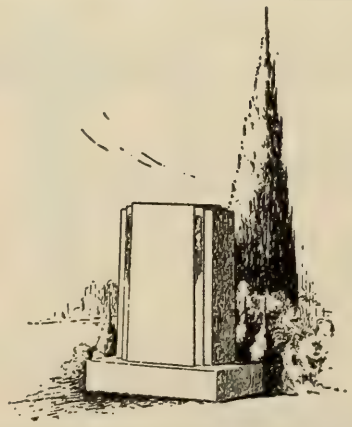
THE DUAL NATURE OF MOZART

By Ernest Newman

(*Sunday Times*, London, June and July, 1926)

Musical criticism is as yet hardly out of its infancy; and nothing makes us so conscious of this sad fact as the constant pooh-poohing, sometimes even by people who might be expected to know better, of attempts to throw light upon a man's music from his personality and his life, or *vice versa*. The literary critics are wiser; but then literary criticism has a long tradition behind it, and a number of great examples to inspire it. Mr. Hugh l'Anson Fausset has just published a singularly searching study of Coleridge as man, poet, and critic. He begins his "Foreword" thus: "As in other studies [his admirable 'John Donne,' etc.], I have tried here to explain a poet's achievement in terms of his personality and against a background of his life, and my main concern has been neither to justify nor to condemn, but to understand. In so far as either a moral or medical interpretation has insinuated itself, it is because both aspects presented themselves to Coleridge himself, and because they do, I think, contribute to an understanding of the man and of his frustrated genius."

In the present state of musical criticism in this country—the main reason of the backwardness of which is the smallness of the intelligent and instructed musical public—it is almost useless for the biographer and critic to try to correlate the man and the artist. No one in the world of letters would be so inane as to ask what on earth it matters whether Coleridge ever made the acquaintance of Sarah Fricker, for—so the indignant protest would run—have we not "The Ancient Mariner" and "Kubla Khan"? Yet no one thinks it absurd when some dilettante or other demands an answer to the silly question what difference it makes to our enjoyment of "Tristan" whether Wagner loved one woman



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or ten, fifty or five hundred, or when some musical Mrs. Grundy sends up a shriek of protest at the publication, at long last, of certain passages in the Mozart letters that it is impossible to reconcile with the old sentimental romantic conception of him.

The main trouble comes from a number of worthy people mixing themselves up with musical criticism who have no idea what musical criticism really means, or might mean. For them, criticism is the passive enjoyment of their own doxy, the active detestation of the doxies of others, and the objurgation of whoever does not share their own absurd little prepossessions and prejudices. Every man is free to have his own likes and dislikes; what he is not free to do is to call the mere public expression of these musical criticism. That term is strictly applicable, in the largest sense, only to the intensive study of the inner and outer characteristics of a man's mind and art, not with a view to awarding or withholding a certificate of artistic good conduct, but with a view to discovering how the mind functioned. As Mr. Fausset says, the critic's business is "neither to justify nor to condemn, but to understand."

The undeveloped state of English musical criticism may be gauged from the pontifical assurance with which our men of letters, and especially the minor novelists, deliver their opinions upon music. They, like other men, are, as I have said, entitled to their likes and dislikes. But music is, in the first place, a highly technical art, and in the second place there is not a critical problem connected with it that does not require to be seen against a vast background of history and of æsthetics. It is no reproach against our men of letters that they have neither this technique nor this background. Our only reproach against them is that they will meddle with complex musical questions that they do not understand, instead of keeping to the writing of novels or some other equally easy form of manual labor. That these cobblers will per-

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sist in neglecting their own last in order to bring light into the darkness of musical criticism is, at bottom, simply another phase of the eternal ambition of the amateur to play Hamlet.

We had a charming exemplification of this mentality in the recent attempt to shoo out the newer Mozart criticism by fluttering chaste skirts at it. A certain romantic conception of Mozart became standardized in the latter part of the nineteenth century, and now, it seems, has proprietary rights: to question it is heresy. The conception embraced with equal inaccuracy both Mozart the artist and Mozart the man. As an artist, so the legend ran, he was the divine eternal child, brightening the ugly things of life with his smile of primal innocence. As a man he was also the eternal child, having no real life apart from his music; it is true he walked upon two legs, he ate, he drank, he slept, he kissed, but that was only because a body was necessary to him to carry his soul. This conception of him as the smiling, almost immaterial darling of the muses became so standardized that for several generations the world would not listen to any doubts as to its all-sufficiency. Voices were now and then raised to conjecture that Mozart was really a rather more complex mental and physical and artistic organism than this, but small attention was paid to them. A Mozart legend had become established, and a musical legend is notoriously difficult to dislodge. The public loves it, because the public likes all the easy generalizations and simplifications that save the trouble of study and thought. The writers upon music love it, because it saves them the trouble of independent research; in no other department of culture is there so much careless and complacent copying from predecessors.

As Hermann Abert says, in the preface to the new Life of Mozart that still bears, out of piety, the name of Jahn but is really Abert:



"The fatal consequence of Jahn's biography was the universal opinion, that so long held sway, that any further labor over not only Mozart but his time was superfluous. There followed decades of plagiarism and watering of Jahn's results, golden times for musical journalism, that extended to our own day. Jahn's portrait of Mozart, that had a living force at the time of its origin, became more and more washed-out and conventionalized in proportion to its spread among the people; till in the end nothing remained but a quite formalized ideal of beauty, behind which the best of Mozart —his personality—completely disappeared. He had now become, in fact, the 'eternally cheerful sun-child Amadeus' of our schoolgirls, young and old. . . . It is no wonder that many people, whom this Philistine ideal did not satisfy, turned their backs on Mozart and, in so doing, prided themselves on being especially advanced."

Here and there, towards the end of the nineteenth century and in the early years of the twentieth, a voice was raised in Germany in criticism of the picture, in many ways false, that Jahn had painted of Mozart and his time. Jahn's knowledge of the music of Mozart's numerous contemporaries was very slight, and he was too ready to assume, and his readers with him, that it was all summed up in Mozart. He had also concealed something of the real Mozart from the public by suppressing portions of certain letters. But this growing feeling of dissatisfaction with Jahn did not extend beyond a narrow circle of cognoscenti; the popular biographers kept on turning out Jahn-and-water, and the general public could not be expected to know any better.

In 1906 Dr. Alfred Heuss, as I mentioned in a previous article, published an article on "Das dämonische Element in Mozart's Werken" that was the real starting-point of modern Mozart criticism, though here again it took a surprising number of years for the new leaven to have much effect on the old mass. In 1913 Arthur

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Schurig, in his "W. A. Mozart, sein Leben und sein Werk," cut roughly across the old complacent Mozart tradition. (The second edition of this work, issued in 1923, is a rather different book, most of the somewhat acid polemical matter of the first edition being omitted.) A fresh attempt is now being generally made in Germany to understand the many problems raised by Mozart's music, and to study the art in connection with the man. Heuss's assertion of a demonic element in him has proved a seed that has raised a crop that is a curious mixture of wheat and tares.

* * *

In last week's article I said that both wheat and tares had come from the seed sown by Alfred Heuss in his article of twenty years ago on the demonic element in Mozart's work. Later writers began hunting eagerly for traces of the demonic, and found them, to their own satisfaction, in all sorts of queer places. Schachtner, the Court trumpeter at Salzburg, wrote, after Mozart's death, his reminiscences of the composer as a child. "He was," says Schachtner, "full of fire. . . . I believe that if he had not been so fortunate in getting a good bringing-up, he might have become the greatest reprobate, so susceptible was he to every allurement, of the goodness or perniciousness of which he was not yet in a position to judge." It is no more than might be said of any one of a million lively children; but Schurig sees in this innocent sentence "the only contemporary reference to Mozart that hints obliquely at that demonic element in him which is only here and there revealed in his music." This is surely going a little too far!

That there was a pessimistic and even wild strain in him is cer-

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tain, but it shows itself in phrases rather than in works or movements as whole. A typical illustration may be had in the adagio for strings in the second Divertimento. The great descending B minor phrase with which the second section of the adagio opens is one of the most tragic melodies ever written by Mozart—a blend of noble melancholy and passionate revolt. Any other composer, and especially a twentieth-century romantic, would have made it the text for a long rhapsody of sorrow; we can imagine how Tchaikovsky would have wallowed in the emotional possibilities it presents. But with Mozart this mood lasts only a moment; no sooner has the cry been wrung from him than consolation comes, in the shape of a variant of the phrase that swings round into the major and re-establishes the main mood of the work. A similar unconscious procedure will be found here and there in the introduction to another of his most serious works, the C minor Fantasia for piano.

In these and a thousand other cases that might be cited, the principle and the effect are the same; it is as if a cloud trails across the sun for a moment only, as if Mozart could not bear to dwell any longer than that on the darker aspects of life. It is some such compensatory principle, so to speak, as we find it in his daily life.

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His father, who knew him better than anyone else ever did, was conscious of this trait in him, and regarded it as a weakness that stood in the way of his material advancement. In one of Leopold's letters he warns his son against his tendency to react too lightly towards the seriousness and unpleasantness of events, to put an unpleasant sensation aside and go on drifting in shallower, less troubled waters. Some such weakness, if we are to call it that, there undoubtedly was in him, and it is probable that it had a good deal to do with his lack of worldly success. There cannot be the least question as to the great esteem in which he was held as a composer by his contemporaries, yet no official post of any value came his way. His physical insignificance was probably answerable for this in part. But it seems likely that in person, apart from his music, he made no greater impression on people mentally than he did physically. Most of them loved him (his professional rivals of course excepted), but none of them seemed to take him seriously as a candidate for a Kapellmeistership. The kicking of him out of the room by Count Arco, the Archbishop of Salzburg's Chamberlain, was perhaps more than an outrage—it was a symbol of how little he counted for as a man among men. The Count would not have dared to lay his foot on a Gluck, a Beethoven, or even a Dittersdorf.

The puzzling question is as to how deeply Mozart really felt the tragedies of his own experience and of men in general. Did they bite deep into him and he consciously brought to them some sort of philosophic anodyne of his own; or was he so made that he was incapable of experiencing certain sensations and emotions with the intensity of other men? There is a curious passage in one of his early letters to his sister that may perhaps have more significance than has hitherto been accorded to it. "So that you may not suppose I am ill," the fifteen-year old boy writes from Milan, "I write you a couple of lines. I saw four fellows hanged in the Dom Platz. They hang here as they do at Lyons." That is all! It is a strange way for a delicately constructed boy to write about so horrible an experience. Did he feel the horror of it, or was it just

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an odd spectacle that provoked no particular reaction in him? Was this another aspect of the superficiality that occasionally reveals itself in his music? One of his friends said she had never seen Mozart in a temper. Again, does this denote a philosophical superiority to the unpleasant, or the inability to feel the unpleasant as deeply as other men would have done? Twice in his letters he talks angrily about people who have offended or injured him; one of the cases is that of Count Arco. But even here, though the violence of the outburst is notable for Mozart, he still gives us the impression of being of softer tissue than the normal; he resents the injury and the insult, but there is a curious air of futility about his resentment.

Had his peculiar upbringing brought about a certain weakness of tissue—that childhood and adolescence that is mainly a record of laborious travelling, public and private performances, late nights, a total lack of exercise and games and the usual recreations of childhood, and wasting illnesses? We see the physical results of it all in his stunted, insignificant body, with its over-developed head: some of his portraits, and especially that of him by Zoffany as a boy of eight, are positively pathological, so monstrous, almost fœtus-like, is the head in comparison with the frail little body. His unnatural early life must surely have sapped his vitality at some points. Apparently his sexual maturing was slow; and it is significant that when, for the first time, a girl (his Augsburg cousin, the "Bäsle") stirs obscurely the sex impulse in him, it takes only, as the suppressed passages in his letters show, an

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abnormal form. It is not until he is twenty-five that, under the influence of Constanze Weber, he develops the normal sexuality of the average young man of much fewer years. To the age of twenty-four he submits to be governed like a child by his father, the firmness of whose hand upon him is apparently to be explained by his knowledge that his son was in several respects singularly undeveloped.

It is obviously impossible, in the small space of an article or two, to established any conclusions on these matters, or even to cite sufficient evidence to suggest possible conclusions. All I have been able to do is to show, I think, that there is a Mozart problem that was not suspected by the nineteenth-century Mozartians, and that the solution of it would throw a new light on both the man and his music. Each, in truth, would help to illuminate the other. If we could understand what manner of man Mozart really was, physically, intellectually, emotionally, morally, we should win a new understanding of a great many curious features of his work that are now forcing themselves on the attention of critical students; while so thoroughly of a piece is he that many a passage in his letters, many an episode in his life, seems, when we have learned to distinguish the various elements of his artistic tissue, to be the human counterpart of these. The old view of him—that he was so purely and wholly a machine for making music that his music and his outer life were like two circles that revolve simultaneously side by side at the same pace but intersect hardly anywhere—can no longer be maintained except as a speculative fancy. Rather do the man and the music seem to be more intimately interwrought the one with the other in his case than in that of most other composers.

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THE TWO MOZARTS: SERENITY AND PASSION

By Ernest Newman

(*Sunday Times*, London, September 25, 1927)

. . . The nineteenth-century was inclined to pass over in silence, or with a conventional word or two, many a work of Mozart that interests and intrigues the twentieth-century student more than some of the accepted masterpieces do. Led by Jahn, historians, critics, and the public alike admired Mozart for much the same quality that made them rank Raphael above most other painters. Mozart was seen as the typical "classic" master, the perfect workman, the possessor of a soul of childlike serenity. As I have pointed out before in these pages, the modern Mozart students have become aware of a strong strain of something else in Mozart—a passionate melancholy, indications of a soul sometimes divided against itself, the up-surging every now and then of a darker, more turbid current through the limpid upper waters of his mind.

Curiously enough, it is a rule in works that lie off the beaten track of the "forms" that this quality of his mind reveals itself: there are intensities and audacities of expression in the "concert" arias that we do not find in the arias from the operas, and that we must look for not in the symphonies but in such works as the Divertimenti and the violin-and-viola concerto. I spoke a few weeks ago of the concert scena for tenor "Misero! O sogno, o son desto?" —a description of the horrors that crowd upon the mind of a prisoner. This work seemingly belongs to the year 1785. (The violin-

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and-viola concerto probably dates from 1780 or 1781; the "Jupiter" was written in 1788, three years before Mozart's death.) We have only to glance at this tenor scena to see the greater freedom of style and expression that Mozart here permits himself in comparison with most of his later opera arias, the harder hammering of the processes of his thought.

The more closely we study Mozart, the more the conviction grows in us that in this typical "classic" there was a strong strain of the romantic, a touch of the Dionysiac in the Apollonian, that somehow or other never came to its full development; and could one discover the reason for this, we should doubtless have at last the right key to Mozart both as artist and as man. Did he deliberately thrust asides the spectres that seem at times to have gibbered about him and plucked at him, banning them by a conscious effort of a superior philosophy, or was it simply that there was not soil enough of the right kind in him for these flowers of evil to take deeper root? With an easier life and a better physical nourishment, would the last year or two, perhaps, have brought us something different from the supreme *Verklärung* of the "Magic Flute,"—for the philosophy of resignation, surely, can as well be the product of exhaustion, of an inability to face all the darker problems of one's inner life, as of wisdom attained by thought? Again, did the technician in him tend to take the upper hand in the latter days, demanding for its full realization, as technique always does when an artist lets it master him, a partial surrender of some of the harder processes of thinking?

The problem is a complex one, and perhaps not finally solvable. But of the existence of a dark and passionate strain in Mozart that for some reason or another never fully realized itself there can

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be no question. There is a far more sombre mental color, far more pain and protest, in the Andante of the concerto than in that of the "Jupiter." An aria like that of Giunia ("Fra i pensier più funesti di morte") in the opera "Lucio Silla," written when Mozart was a boy of sixteen (which corresponds in his case to something like thirty in that of a longer-lived composer) bears the promise of a dramatic passion and pathos that were never realized in any of the opera arias of his prime, which have marvellous qualities of their own, of course, but not precisely *this* quality heightened and intensified by experience, as might reasonably have been expected to happen. The older he got, the more he tended to put a dark thought away from him before it could take complete possession of him.

Any of the later romantics would have built a world of wild protest and sobbing self-pity out of some of Mozart's themes: imagine what Tchaikovsky would have done, for instance, with the great downward-sweeping melody in B minor that opens the second part of the adagio for strings in the second Divertimento (one of Sir Thomas Beecham's favorite pieces). Mozart, having uttered his cry, seems to repent his bitterness immediately: he at once follows his minor melody with a transformation of the same idea into the consoling major. This was a procedure, indeed, characteristic of him in cases of this kind. One of the acutest of the modern German Mozart critics, Hans Mersmann, has pointed out how, at the decisive point, the sombre C minor opening melody of the violin-and-viola concerto is switched over by the solo viola into E-flat major—a typical instance of Mozart's way of ridding himself of a phantom. The procedure is too constant with him to be the result of the accident of the moment: it clearly points to some tendency rooted in the very depths of him, something upon

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which the Mozart criticism of the future may throw more light than we have at present.

And was there not a tendency, in his last years, to take things as a composer rather easily, to follow lines of least resistance? May the suggestion not be hazarded that in this respect he resembles Richard Strauss, and that the underlying cause of the phenomenon is the same in the two cases—a slight exhaustion of the spirit, leading to an unwillingness to face new difficulties of expression, but to rely instead on the superb technical instrument that a life-time of use has placed in the artist's hand? Strauss has done comparatively little new thinking during the last fifteen or twenty years, but he has generally been able to produce fine music of a certain sort when he has let his technique evoke its own mood and its own expression within a standardized form, as the technique of a master has a way of doing. We may suspect that there were times in Mozart's last years when he no longer burned to express himself emotionally as he had done in his youth and middle period, but delightedly posed to himself a technical problem and then, being the genius he was, found he could not help evolving magical music out of the machine he had taken up to play with.

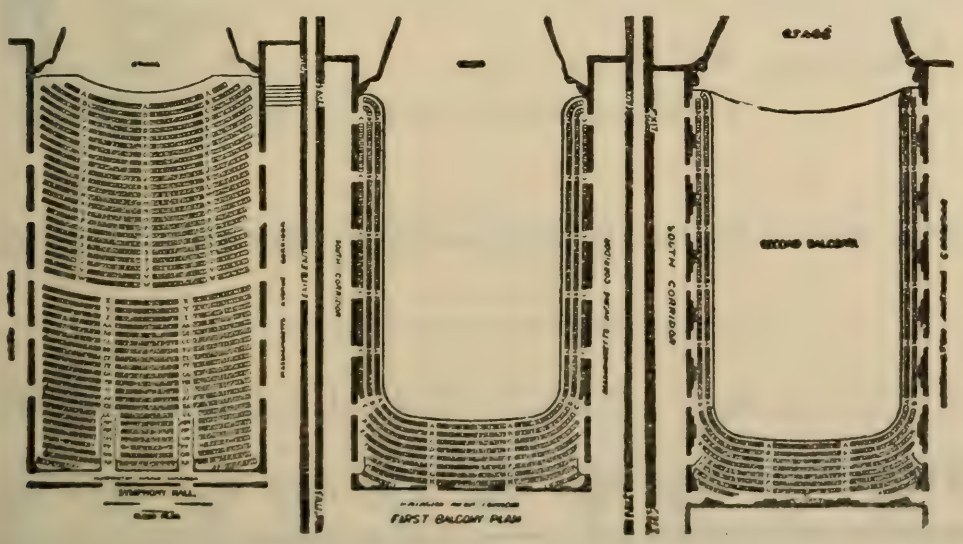
No doubt Lobe was right when he said that the germ of the finale of the "Jupiter" is to be found in those few bars before the end in which the five themes are combined. Mozart probably amused himself with the idea of a quintuple fugue, beat out his subjects, tried them out for a few bars in combination, reflected on their various possibilities in inversion and so on, and then set to work on his finale; and the superb ease of the technique unlocked the doors of his imagination as he worked on, with the result that the finale became not only a miracle of science but a miracle of beauty. Strauss's technique often serves him to much the same purpose in the later works. Among so much that is banal or merely audacious and showy in "Ariadne auf Naxos," the en-

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semble of the comedian stands out as a gem not merely of texture but of musical invention; and we meet with the same phenomenon again and again in "The Rosenkavalier," the technique, practicing itself in standard forms, evoking all sorts of happy flights of fancy. When, in circumstances of this sort, the machine slows down, or the right temperature cannot be generated, we get merely "mechanical" or empty music, of which there is an abundance in the later Strauss: and the question is worth asking ourselves whether there is not a good deal of music of this kind in Mozart's Requiem—whether the mere fact that it is so hard to say which is Mozart and which Süssmayer in that work is not itself an indication that here Mozart's brain was sometimes working at something below its best.

And so, as always with Mozart, we come to the query I have propounded before. What would have become of him had he lived on into the Beethoven epoch? Was he not tending, in his last years—partly by reason of increasing physical exhaustion—to rely more and more on the practiced ease of his hand in the accepted forms; and in that case, how would he have fared in a later and more strenuous age when the vital need of music was the sinking of shafts deep down into new mines of musical thought? Faced in 1804, at the age of only forty-eight, with the "Eroica," would he have been able to adapt his own thought to the needs of the new time, or would he have lived on to see himself an outmoded eighteenth-century composer? Did he, after all, die not too soon, as we have been accustomed to think, but just at the right time? The passionate, pathetic elements in his nature that were not allowed to develop were things that the new time clamored for, and Beethoven made himself the man of the time by expressing them. Could Mozart, after having closed down this mine of feeling in him for so long, have reopened it after the age, say, of forty?



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SATURDAY EVENING, DECEMBER 26, at 8.15 o'clock

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Flute Solo: GEORGES LAURENT

I. Overture: Largo; Allegro.
II. Rondo: Allegretto espressivo.
III. Sarabande: Adante.
IV. Bourrée I and Bourrée II: Allegro molto.
V. Polonaise with Double: Moderato.
VI. Minuet.
VII. Badinerie: Presto.

Ravel . . Introduction and Allegro for Harp with Accompaniment for String Orchestra, Flute and Clarinet

(First time at these concerts)

Frid Suite for Orchestra

I. Aria e Allegro.
II. Passacaglia.
III. Scherzo.
IV. Intermezzo.
V. Perpetuum mobile.

(First time in Boston)

Schumann . . Symphony in E-flat major No. 3, "Rhenish," No. 97

I. Vivace.
II. Moderato assai.
III. Allegro non troppo.
IV. } Maestoso.
V. } Vivace.

SOLOIST
BERNARD ZIGHERA

There will be an intermission before the symphony

A lecture on this programme will be given on Tuesday, December 22, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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The first use of the bassoon is said to have been in Cambert's *Pomone*, at Paris, 1671. Mozart did great things with the instrument and even wrote a concerto for it. It was he who gave it its place in the orchestra, and it was Beethoven who made it both important and prominent. Cherubini, Gluck and Rossini gave it solo parts. Mendelssohn appreciated its comic and rustic possibilities as is shown in his *Midsummer Night's Dream*, where two bassoons lead the Clown's March.

Though the English and French in naming the bassoon refer to its pitch in the bass, the Italians and Germans call it *Fagotto* and *Fagott* . . . meaning a bundle of sticks or fagots.

* * *

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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

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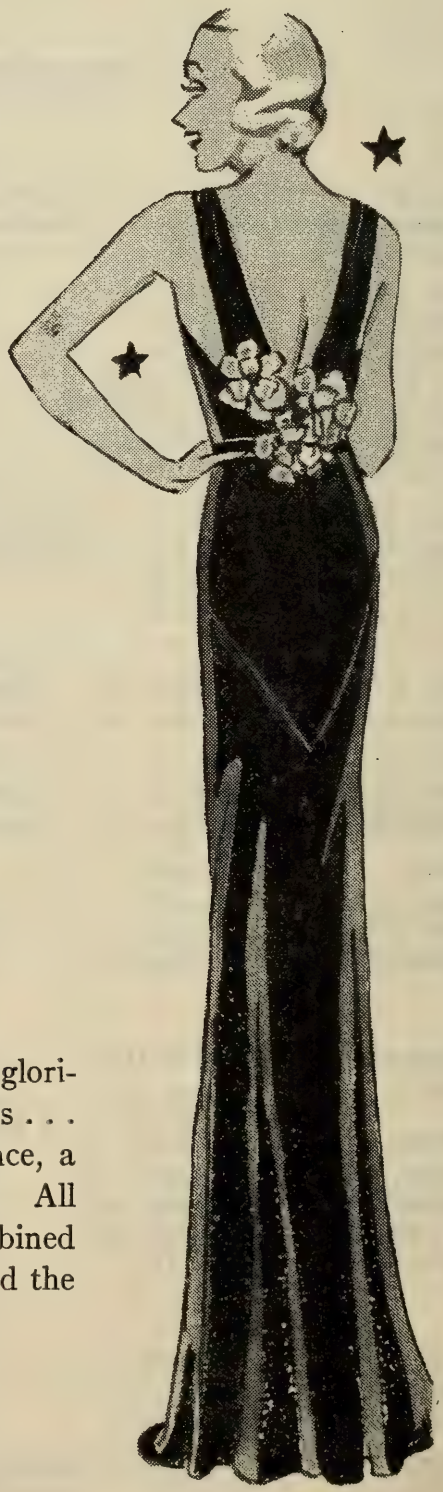
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Bach Suite No. 2 in B minor, for Flute and Strings

Flute Solo: GEORGES LAURENT

I. Overture: Largo; Allegro.
II. Rondo: Allegretto espressivo.
III. Sarabande: Andante.
IV. Bourrée I and Bourrée II: Allegro molto.
V. Polonaise with Double: Moderato.
VI. Minuet.
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I. Aria e Allegro.
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III. Scherzo.
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Schumann . . Symphony in E-flat major No. 3, "Rhenish," No. 97

I. Vivace.
II. Moderato assai.
III. Allegro non troppo.
IV. } Maestoso.
V. } Vivace.

SOLOIST
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For Pension Fund Programme see Page 623

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Overture (Suite) No. 2 in B minor, for Flute and Strings

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen.* The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.†

*He was born in 1694, the son of his father's "romantic union with the accomplished Gisela Agnes von Rath, a mésalliance of birth and religion. She was a Lutheran, her husband a Calvinist." She was philanthropic, establishing a school for children and a Home for needy women of gentle birth, taking the regency when her husband died in 1704: "She ruled with wisdom; her memory to this day (1928) is green in Cöthen." Leopold made the grand tour late in 1710; he visited England and Holland, heard the opera at Venice, and at Rome took lessons of Johann David Heinichen, a graduate of the Leipsic Thomas-Schule, and a composer of operas. Leopold's "romantic temperament is revealed in his portrait, the high brow, long, waving, undressed chevelure, the large, clear eyes, beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh, and friendly" (C. S. Terry).

†For a pleasant account of Bach's life at Cöthen, see "The Little Chronicle of Magdalena Bach" by Esther Meynell (New York, 1925, pp. 45–52). It was at Cöthen that Bach's first wife, Maria Barbara Bach, died, leaving him with four living children out of the seven she had borne him. It was at Cöthen that he married Anna Magdalena Wülkens, who bore him thirteen children.



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The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve* groschen a month.

Under the reign of Leopold's puritanical father there was no Court orchestra, but in 1707 Gisela, Leopold's wife, set up to please her husband an establishment of three musicians. When Leopold returned from his grand tour, he expanded the orchestra. In 1714 he appointed Augustinus Reinhard Stricker, capellmeister, and Stricker's wife Catherine soprano and lutanist. In 1716 the orchestra numbered eighteen players who, "with some omissions and additions" constituted its membership under Bach. Stricker and his wife retired in August 1717. Leopold offered the post of capellmeister to Bach, "who was known to him since his sister's wedding at Nienburg

*The "Protocolle" stated that Bach would receive from August 1, 1717, to June, 1718, a monthly salary of 33 thalers and eight groschen.

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in the previous year." This orchestra, reinforced by visiting players, probably played the Brandenburg music before it was performed elsewhere.*

* * *

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. He used the word "ouverture." The original parts of these overtures were handed over in 1854 by the Singakademie of Berlin to the Royal (now Stadt) Library of that city. Bach's own title on the cover of this present suite is as follows: H moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach. The flute part is marked *traversiere*,† the bass, *continuo*.‡

The overture was first published in score by Peters in Leipsic; it was edited by S. W. Dehn, who collated the original parts, copied

*For an interesting account of this orchestra, visiting musicians, etc., see "Bach, a Biography," by Charles Sanford Terry, to whom we are indebted for information in the above paragraph.

†To distinguish it from the *flûte à bec* or fipple flute with a mouthpiece like a flageolet's. The cross-flute was in evidence from about 1500 onwards, but was not commonly used till much later.

‡"Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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them off in score, and published them without the amplification indicated by the thoroughbass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were performed in Boston for the first time at a Theodore Thomas concert on November 11, 1874, when Carl Wehner was the flute player. The whole overture, revised thoroughly by Thomas, was produced by him at Chicago, March 23, 1901.

An edition that has been used at the concerts of the Boston Symphony Orchestra (February 13, 1886; January 20, 1894; October 18, 1902) was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who savagely criticized Chrysander as an editor of works by Bach and Handel. Franz made a piano part from the thoroughbass, the continuo, and added indications of tempo, as "Largo," "Allegro," etc.; for Bach's sole indication in the course of the overture was "lentement."

The edition used by the Boston Symphony Orchestra at its concerts conducted by Dr. Muck on October 20, 1906, November 2, 1912, and February 13, 1915, and Mr. Rabaud on April 26, 1919, was arranged by Hans von Bülow "from the new Munich edition" for performances in Berlin and Hamburg in 1892 (Bülow died at Cairo, in 1894).

* * *

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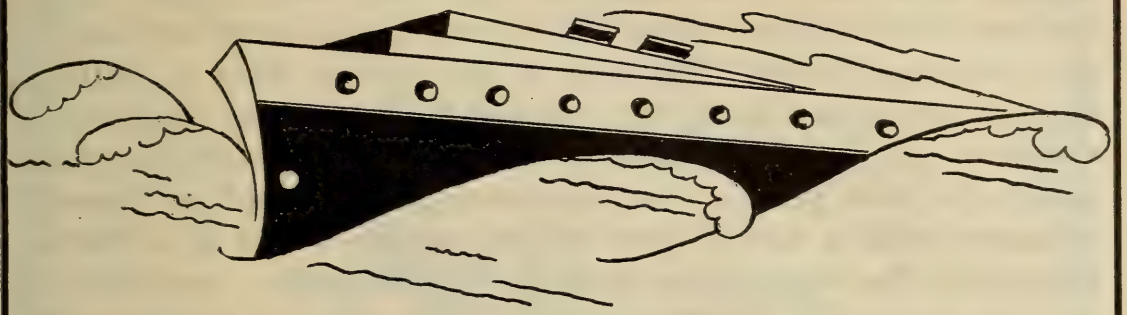
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The separate dances of these German suites or overtures were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality; they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lulli in France* served as a model for pieces of the same class composed in Germany and Italy, as well as in France. This overture was composed of a first part, a slow movement characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn towards this form of composition.

This Overture in B minor is in seven movements: 1. Overture; 2.

*See "Notes sur les origines de l'ouverture française, 1640–60," by Henry Prunières of Paris in "Report of the Fourth Congress of the International Musical Society" (London, 1712), pp. 149–151.

This Should Interest You

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I. Overture: Largo: Allegro.

II. Rondo (Rondeau): "Allegretto espressivo" (Franz has "Allegro"), 2-2. The rondeau is in music what the "rondeau" or "rondel" was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4, or in 2-2 or 4-4. The first section was so planned that it could furnish the ending. The reprises were usually three or four in number. J. G. Walther said in his "Musikalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it vexes the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions, or other sections, are not repeated." According to Johannes Mattheson (1737), the Rondeau awakens cheerfulness: "The 136th Psalm is nothing but a Rondeau. Luther calls it a Litany. I do not know

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whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or, better, a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed: "How many things there are in a menuet!" Others found many things in a rondeau.

III. SARABANDE: Andante. The Saraband, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, bout 1588, at Seville. According to some, the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao,* a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind



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us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

The Saraband was introduced at the French Court in 1588. Richelieu later on, sporting green velvet knee-breeches, with bells on his feet and castanets in his hands, danced it in a ballet before Anne of Austria.*

An Italian named Francisco composed the air of one of the most celebrated sarabands. The Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance. The malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of

* For an account of Richelieu and the ballet see Henry Prunière's "Le Ballet de Cour en France avant Benserade et Lully" (Paris, 1914).

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eighty years, wished to die to the tune of a saraband, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: " 'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a saraband before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.' "

The popularity died out after the seventeenth century, but the saraband was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the saraband: "No importar las copias de la Zarabanda"; and with Regnard, "to dance the saraband of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas

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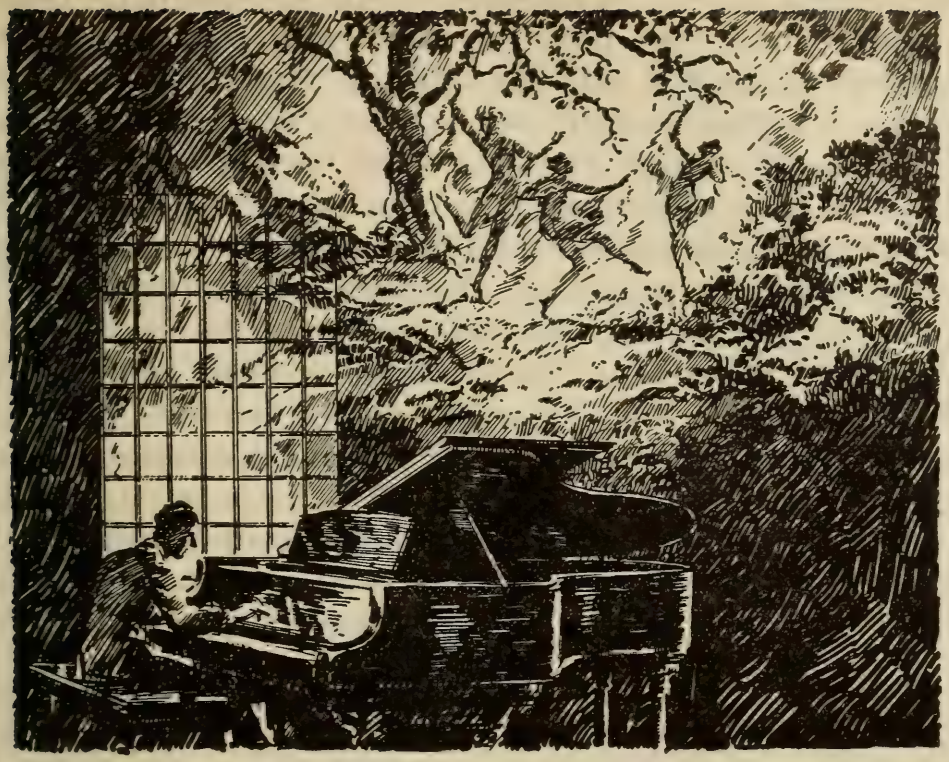
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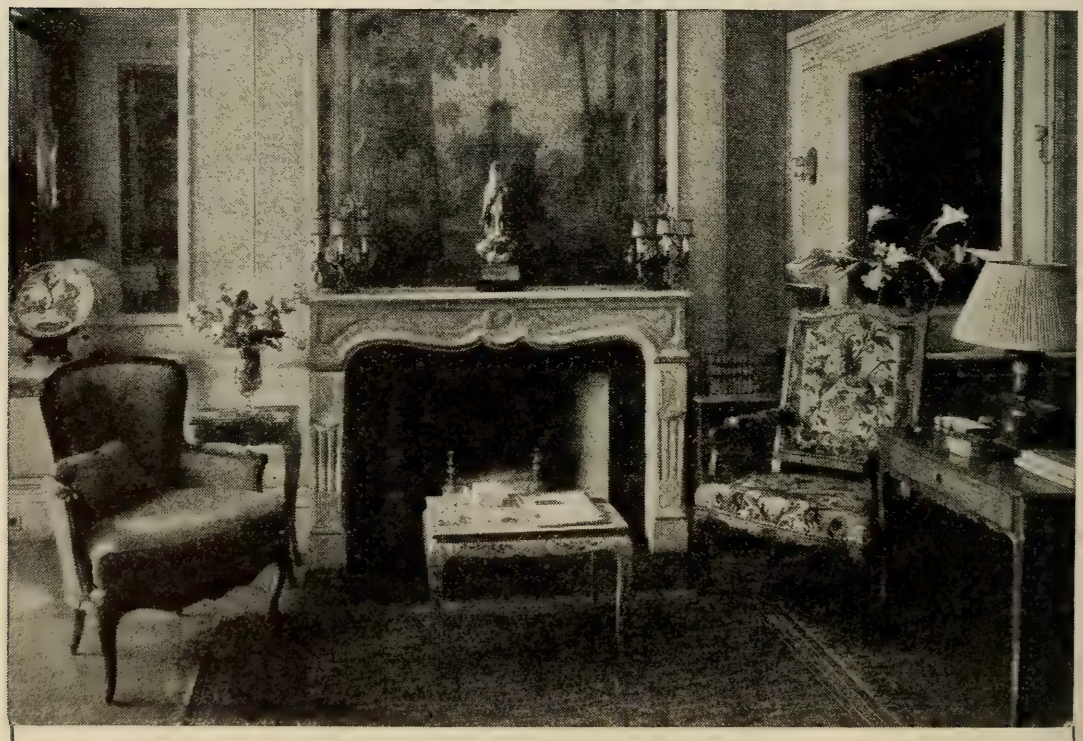
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Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first. Mattheson wrote ("Kern melodischer Wissenschaft," Hamburg, 1737) that there were sarabands for singing, playing, and dancing. The three inspired ambitious feelings, but the saraband for dancing was in a more compact and much more high-spirited form. "Playing on the clavier and lute one thus humiliates himself somewhat. Greater freedom is necessary, even the doubles or broken work that we call Variations. M. Lambert,* Lully's father-in-law, made cultivated those belittlements, if I dare use this word, and even put them in vocal sarabands. Each one to his own taste; this is not mine. Otherwise the well-known 'Foliès

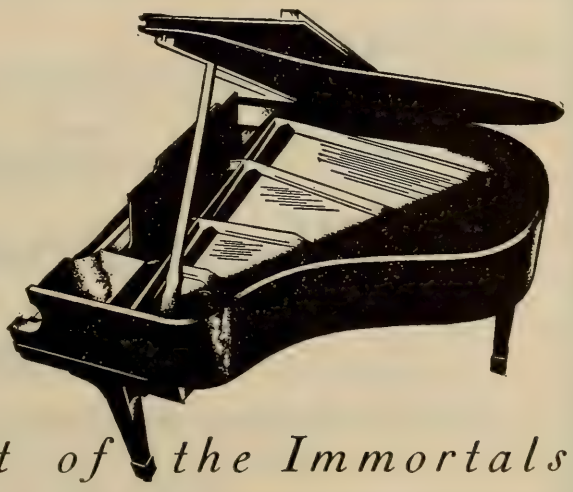
*Michel Lambert, born at Vivonne in 1610, died at Paris in 1696. He was famous as a player of lute and theorbo, singer and teacher of singers, and composer of pieces overladen with ornaments. In 1650 he was appointed master of chamber music to Louis XIV. Tallement des Reaux tells amusing stories about Lambert as a man of pleasure and a frequenter of cabarets. In one of them, meeting a beautiful daughter of the landlord, he fell in love with her, for she was witty and had a charming voice. He married her. His wife died of grief in three or four years. This was while Cardinal Richelieu was alive. See Tallement's "Historiettes," Vol. VI, pp. 195–206 (addition of 1857); also Prunières "L'Opéra Italien en France avant Lulli."



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d'Espagne' appear in a certain way to belong to this type; but they are no less than madnesses, for truly is there more good in such old melodies which have a compass of only a small 'Quart' ('fourth') than in all the Moorish dances which can be found."

Louis C. Elson, in his "Shakespeare in Music" speaks of the majority of stately dances coming from the Moors in Spain. "While the aristocracy of Europe, with a partial exception of the English, gave their adhesion to the slow dances, the people took up only those that were jovial and rapid. The jig, for example, was to be found among the peasantry from Spain to Ireland, while pavanes and sarabandes were much more restricted in their use."

There are beautiful examples of the Saraband in suites by Bach and Handel. The latter's superb air "Laschia ch'io pianga" in "Rinaldo" is taken practically from a Saraband in his "Almira."

There are many allusions to the Saraband in English literature from Ben Jonson to Sir Walter Scott, from Richardson's "Pamela" to Dr. Holmes's "Elsie Venner." The author of "Gaudeamus" in *Vanity Fair* of February 9, 1861, was evidently unacquainted with the character of the dance:—

"Then dance me a light saraband, while I in a wild saltarello,
My feelings hilarious depict, with festival glee as I fling again,

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IV. Bourrée I and Bourrée II: Allegro molto. This dance probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée,* the *pas de fleurets,* the *pas de bourrée ouvert,* the *pas de bourrée emboîté.* It was danced in short skirts; Marguerite of Valois liked it, for her feet, ankles, and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy.



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Ludovic Celler saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythmed.

The dance was revived at balls under the regency, and it may now be seen in Paris at Bals-musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris, coal carriers, porters, water carriers preserve the character of the dance. Alfred Delvau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet,* which represented a tall fellow seated *sub tegmine fagi,* in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays M.M. *les Auverpins* of the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingtorix, you made a noise, but no scandal. I do not love you, but I esteem you highly."

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"C'est le séjour où la folie
Assemble son joyeux parti;
Les murs y sont tachés de lie
Et les bancs de jus de rôti.

"Gorgés de vin et de pitance,
Le Cœur tant soit peu guilleret,
Nous pouvons commencer la danse,
L'orchestre est sur son tabouret."

Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl, also by Charles Koechlin; and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was first performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the first time in the United States, April 16, 1910.)

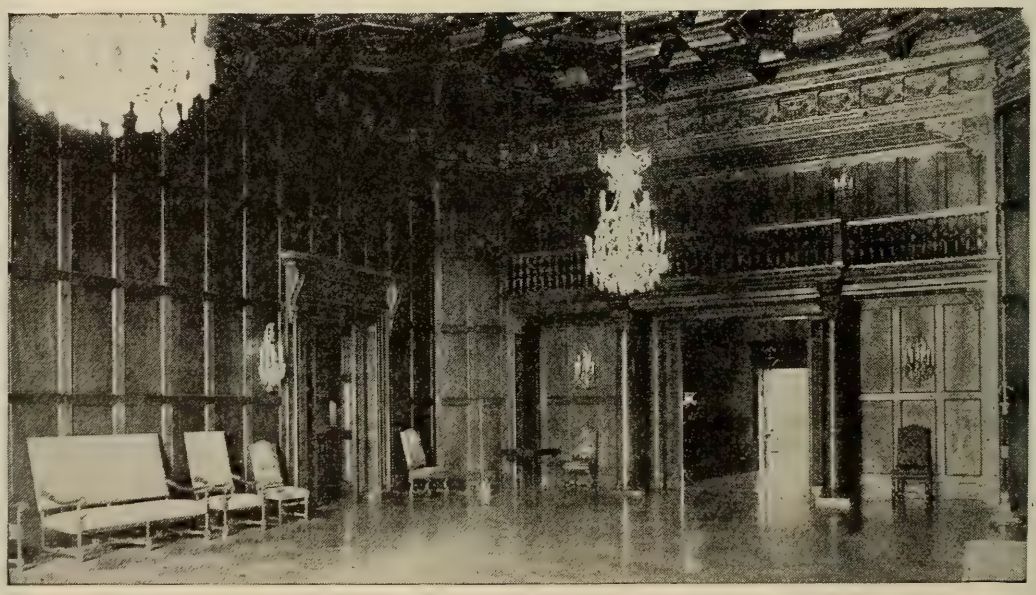
V. Polonaise with Double (or Trio): Moderato. Walther does not mention this dance in his "Musikalisches Lexicon" (1732), but Mattheson, five years later, recognizes it and says that one should judge of its usefulness by seeing it danced, not by hearing it sung.

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The custom of opening a ball with a polonaise was introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name "polonaise" is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing in number—a nobleman leaves the hedge and takes a lady by the hand; this new couple take their place in the procession and keep step with the leader. It must be difficult to walk in this manner under the fire of a thousand, and possibly ironical, eyes. Military dress does much for the men; but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply

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while being watched; more than one great actress has never understood it."

In the Trio of this polonaise by Bach the flute was a florid obbligato to the violas and then the violoncellos.

VI. MINUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court. Louis XIV. danced it to music composed for him by Lully; for the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble

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and elegant simplicity; its movement is moderate rather than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and at balls this dance was followed by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all postures and dancing steps.

An entertaining essay could be written on the minuet, in which Marcel saw all things; of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as *'tracer les chiffres d'amour,'* and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,— "a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

The learned Johann Mattheson was of the opinion that the minuet,



played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

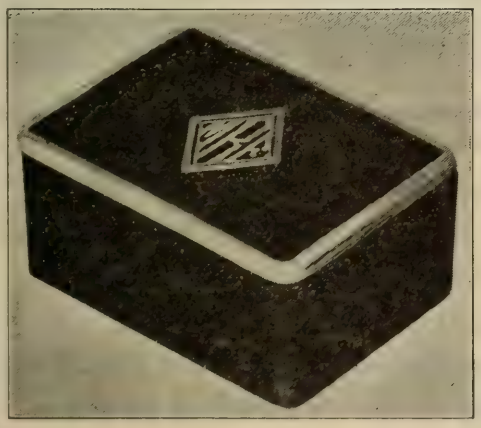
When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

Mozart as a lad, journeying with his father, wrote to his mother and sister from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." To which Mr. Krehbiel added this note: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in Lon-

*The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Charles Gilibert, April 4, 1903. It was sung here by Blanche Marchesi, January 21, 1899.



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don, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

VII. BADINERIE: Presto (Franz preferred "Allegro"), 2-4. It here takes the place of the customary final gigue. "Badinerie" as "'Badinage': foolery, foppery, toying, tumbling, jugling (*sic*) any kind of apish gambolling" (Randle Cotgrave's "French and English Dictionary," second edition, London, 1673).

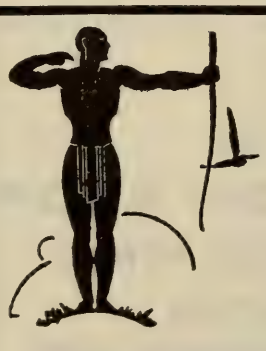
Mr. BERNARD ZIGHERA, harpist and pianist, was born at Paris, April 1, 1904, of a Roumanian father and a Polish mother. He entered the Paris Conservatory, where, as a pupil of Marcel Tournier*, he was awarded the first prize for harp-playing and the first prize for piano-playing as a pupil of Jaime Augustin Antonio Riera, known as Santiago Riero.† He studied chamber music with Camille Chevillard and Lucien Capet. In Paris he was a member of the

*Marcel Lucien Tournier, born at Paris on June 5, 1879, took the first prize at the Paris Conservatory in 1899. On graduation he became solo harpist of the Lamoureux Concerts. In 1912 he succeeded Alphonse Jean Hasselmans as professor of the harp at the Conservatory.

In 1909, as a member of the class in musical composition at the Conservatory, he was awarded, a pupil of Charles Ferdinand Lenepveu, the Deuxième second grand prix de Rome for his cantata in four episodes, "Laure et Pétrarque," for solo voices, chorus, and orchestra. The cantata was performed by the Société des Concerts, André Messager, conductor.

The list of Tournier's compositions includes a Ballet in two acts, Symphonic poems, pieces for piano, violin pieces, pieces for violoncello, for solo harp, and for harp with other instruments. He is a Chevalier de la Légion d'Honneur.

†Riera was born at Barcelona, on June 11, 1867. He was awarded a first prize as a pupil of Ch. de Bériot at the Paris Conservatory in 1888. He toured as a virtuoso "in America" (South?) and was professor of piano-playing at the Bucharest Conservatory before he was appointed a professor at the Paris Conservatory.



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Conservatory Orchestra (Société des Concerts du Conservatoire), Philippe Gaubert conductor, and also a soloist in concerts. He became a member of the Boston Symphony Orchestra in 1926, being then associated with Alfred Holy, succeeding him as first harpist when Mr. Holy resigned. A brother, Alfred Zighera, has been a valued violoncellist of this orchestra since 1925. Another brother, Léon, is esteemed in Europe as a violinist.

Introduction and Allegro for Harp, with String Orchestra, Flute, and Clarinet Joseph Maurice Ravel

(Born at Cibourg, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris)

This work, written and published in 1906, was performed for the first time at a concert of the Cercle Musical, Paris, on February 22, 1907, when Mlle. Micheline Kahn was the harpist. The score is dedicated to Albert Blondel, the head of the famous firm of Erard, pianoforte and harp manufacturers, in Paris.

The first performance in the United States was at a Longy Club concert in Boston, on February 8, 1910: Messrs. Schuëcker, harp; A. Maquarre, flute; G. Grisez, clarinet; Georges Longy, conductor.



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Ravel's string quartet was composed in 1902–03. The Introduction and Allegro was his second contribution to chamber music. It might justly be called a harp concerto with accompaniment for a chamber orchestra, for the harp is prominent; there are many solo passages for it, also a long cadenza. The Introduction, *très lent,* begins with a melody in thirds for flute and clarinet which is worked up to a climax. The harp enters with the first theme of the Allegro. The first two measures of the theme in thirds are now used as a subsidiary second motive. Immediately before the cadenza for the harp, the two chief themes are heard simultaneously in skilfully arranged combination.

"Ravel's chamber music clearly shows the lines along which his thought has developed. Starting with the quartet, which shows the influence of Fauré, and is the work of a romantic, the next point is reached four years later with the Introduction and Allegro written after the first large piano works had appeared, and already showing tendencies towards impressionism. Seven years later, in the Mallarmé songs, there is a further development, this time towards the far distances of a more abstract style, but saved always from too frigid a manner of presentation by alliance with that highly organized, and at the same time nervous and flexible management of formal construction which is seen in all his work."—Scott Goddard.

* * *

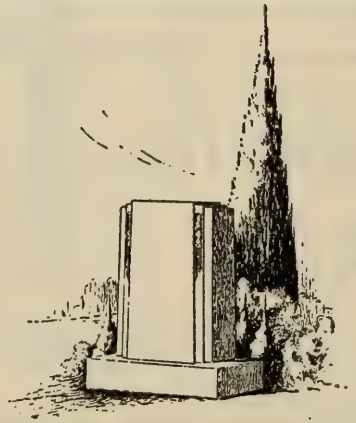
The harp has been used as a solo instrument at these concerts of the Boston Symphony Orchestra in Boston:

1884. January 12, Mozart's Concerto for harp and flute. A. Freygang, harp; E. M. Heindl, flute.

1886. November 27, Mozart's Concerto. Heinrich Schuëcker, harp; E. M. Heindl, flute.

1892. April 2, Mozart's Concerto. Heinrich Schuëcker, harp; Charles Molé, flute.

1913. December 20, Mozart's Concerto. Alfred Holy, harp; André Maquarre, flute.



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1923. February 16, Carlos Salzédo, playing his "Enchanted Isle,' for harp and orchestra.

1929. December 20, Bernard Zighera, with the orchestra. Tournier, "Féerie," Prelude and Dance.

SUITE: 1, ARIA E ALLEGRO; 2, PASSACAGLIA; 3, SCHERZO; 4, INTERMEZZO; 5, PERPETUUM MOBILE GEZA FRID

(Born in 1904 at Marmaressziget, Hungary; living at Amsterdam)

This Suite was performed at the Salle Pleyel in Paris on February 9, 1930, by the Orchestra Symphonique de Paris, Pierre Monteux conductor. The programme stated that it was a first performance. The programme also comprised these compositions: Beethoven, Overture to "Egmont"; Handel, Concerto for organ (M. Dupré, organist); Handel "Viens Sommeil" (Mme. A. Trianti); Mahler, Chanson (Mme. Trianti); Saint-Saëns, Symphony, No. 3 (with organ).

Frid began to take piano lessons of his mother when he was five years old; he continued them with Imre von Keéri-Szantó and finally with Bela Bartók. He entered the Budapest Conservatory in 1920, where he studied composition, besides having piano lessons. His teacher in composition was Zoltán Kodály. He left the Conservatory in 1924. The next year he toured Europe as a pianist. For two years he gave concerts with the violinist Zoltán Székely. Later he made his home in Holland.

In 1927 his string quartet* was played at Budapest and London by the Hungarian Quartet (Messrs. Waldbauer, Korstein, Temesváry, Keynely). Among his other compositions are a string trio (Budapest); violoncello concerto (Leiden and Haarlem); the "Podium" Suite for violin and piano (Budapest, Utrecht, Brussels, Liége, Ghent); Serenade for wind instruments (Brussels, by The Pro Arte; Amsterdam, by the Concertgebouw Sextet).

*Ernest Newmann wrote in the *Sunday Times* of February 13, 1927: "The manuscript quartet of Gesa Frid is the most interesting new work I have met with for some time."

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Symphony in E-flat major, No. 3, "Rhenish," Op. 97

Robert Alexander Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18 (50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what; for he has said nothing to me about it." It was on December 9 that he surprised her with the symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that he wished to compose an important work for production at the Lower Rhine Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The reception was cold. Mme. Schumann wrote after the performance that the "creative power of Robert was again ever new in melody, harmony, and form. . . . I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; that it is most artistically made—that I hear—but I cannot

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follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Reitz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn

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fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present (November 12, 1856). Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme,

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which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and woodwind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces towards the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. William Foster Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As

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'twere five hundred hogs, we feel so cannibalic jolly!) In the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the violoncellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterwards in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Towards the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The

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music, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

* * *

This symphony was performed in Boston at a Symphony concert on October 8, 1910, in commemoration of the one hundredth anniversary of Schumann's birth (June 8, 1810). Mr. Fiedler conducted.

This symphony, revised and rescored in the summer of 1921 by Frederick Stock, conductor of the Chicago Symphony Orchestra, was played for the first time in Chicago on December 9, 1921. A second performance was on January 26, 1923. Mr. Stock contributed to the Programme Book of the Chicago Symphony Orchestra this explanation:—

"It happened in the earlier part of December, 1903, that Theodore Thomas conducted at one of the concerts of that season—the thirteenth in the history of our orchestra—Robert Schumann's third, or 'Rhenish,' symphony. After the presentation of the symphony the writer of these lines found Thomas in most dejected spirits in the greenroom behind the stage of the Auditorium, which in those days housed the orchestra for its regular season of symphony concerts.

" 'Oh, if Schumann had only known how to handle the orchestra,' Thomas said to me, rather angrily, 'How effectively his music could

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be made to sound! Such fine, noble themes, good workmanship, and yet such abominably poor orchestration. All of Schumann's four symphonies should be rescored, but especially this one. Anton Dvořák promised me that he would take them in hand; but of course he is so busy all the time composing his own music that I doubt if he ever will get to it. I shall do it myself as soon as time permits.'

"The time never came for Thomas to do as he intended, for just about thirteen months later he left this world. His remarks concerning Schumann's symphonies have ever lingered in my memory, and to-day's first performance of his 'Rhenish' symphony in an entirely new orchestral garment is an attempt to bring to new life a work for which I have always felt the most affectionate regard. The new score represents a great amount of arduous, conscientious labor on my part, and I have taken pains to conserve that spirit of romance with which all of Schumann's works are imbued.

"Comparing the original score with the new orchestration, one will find that about a dozen new instruments have been added, not only for the sake of sonority, but especially to obtain a larger variety of color effects. The first and last movements have been intentionally scored with utmost brilliancy, while the scherzo has been treated with lightness of touch and a somewhat deft humor. The romanza, or third movement, retains much of Schumann's tone color, which is quite soft and shadowy. The cathedral scene, which precedes the finale, is changed completely as regards orchestral design; I believe that Schumann intended to picture the great Cologne Cathedral as its massive forms rise boldly against the dull sky of a gray autumn day, when heavy mists rise from the Rhine, as it majestically passes in close vicinity to the cathedral. Here again I have tried to preserve the romantic mysticism so characteristic of the original."

Upon the score of the new version of Schumann's symphony the

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transcriber wrote below his name: "May the Lord and Schumann bestow mercy upon him!"

Mr. Borowski, the editor of the readable and instructive Programme Book of the Chicago Symphony Orchestra says of Mr. Stock's revision: "In certain places, in order to give greater clarity to the thought, the transcriber has found it necessary to add a measure here or there—as, for instance, an extra measure at the beginning of the fourth movement, so that the enunciation of the theme of the movement, somewhat clouded in Schumann's version, may be made more apparent to the ear. In order, too, that the work be given a more effective ending, Mr. Stock has replaced the coda of Schumann's invention by another, in which, however, he has employed the master's material. It is worth mentioning, also, that the transcriber has not omitted to avail himself of such opportunities as arise from contrapuntal embellishment in the various orchestral voices, these, however, growing out of the material which Schumann originated in the first place."

Mr. Stock's score calls for three flutes (the third interchangeable with a piccolo), three oboes (one interchangeable with an English horn), three clarinets, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, bass drum, side-drum, tambourine, and strings.

ERRATUM: Programme Book of December 18–19, page 539, third line from the bottom. For "Josep" read "Joseph."

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* * * *

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SATURDAY EVENING, JANUARY 2, at 8.15 o'clock

d'Indy Symphony No. 2 in B-flat major, Op. 57

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II. Modérément lent.
III. Modéré; Très animé.
IV. Introduction, Fugue et Finale.

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Symphony No. 2 in B-flat major, Op. 57

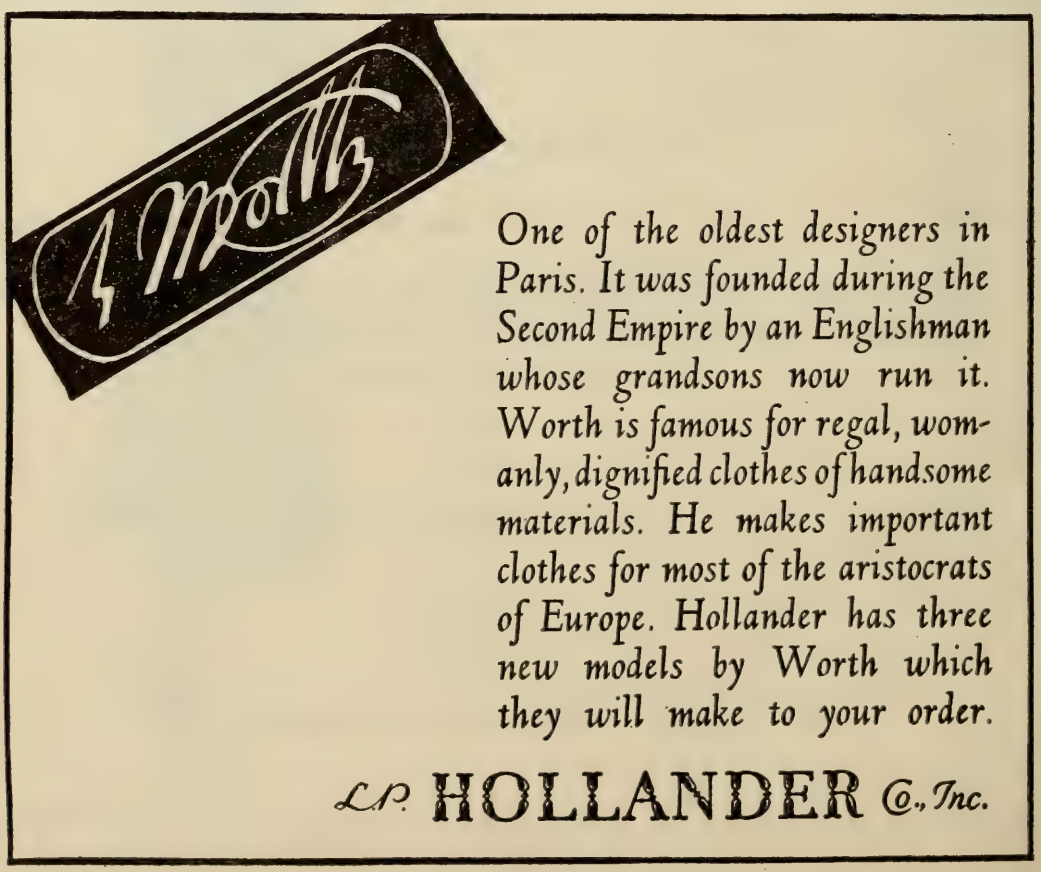
Paul Marie Théodore Vincent d'Indy

(Born at Paris, March 27, 1852*; died at Paris on December 2, 1931)

In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris; this work is not now included in the composer's own list of his compositions. "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue, d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist); performed for the first time in Boston, April 5, 1902, with Mr. Bauer, pianist; February 10, 1906, Mr. Gebhard, pianist; January 24, 1919, Mr. Cortot, pianist; January 11, 1924, E. Robert Schmitz, pianist. The Third Symphony, "Sinfonia Brevis de Bello Gallico" (1916–18). was performed in Boston, for the first time in America, October 24, 1919.

The Symphony in B-flat major, composed in 1903–04, was pro-

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by M. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.



duced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, small trumpet in E-flat, two trumpets in C, three trombones, contrabass trombone, chromatic kettledrums, bass drum, cymbals, triangle, two harps, strings.

The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904. The first performance in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Gericke, January 7, 1905. The composer conducted his symphony in Boston at a concert of the Boston Symphony Orchestra, December 2, 1905. The symphony was played in Boston at a concert of the Boston Symphony Orchestra, November 6, 1909, and, by request, on December 4, 1909. It was performed again on January 23, 1920, on November 17, 1922, on February 13, 1925.

M. Calvocoressi in a study of this symphony (*Le Guide Musical*, May 8–15, 22–29, 1904) first mentions symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Magnard, Dukas, Savard, Wittowsky, Vreuls, de Wailly, Tournemire, Labey, and especially the symphony by César Franck,

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and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major."*

This symphony is without a programme of any sort. D'Indy wrote in an article published in the first number of *Musica* (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action.*" Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with

"The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879–83; the opera "Fervaal," during 1889–95; the second string quartet, in 1897; "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells, and a lively movement.

I. "Extrêmement lent. Très vif." B-flat major, 4-2. Violoncellos and double-basses, doubled by harps, announce an initial and sombre theme of almost sluggish rhythm. The flute replies with a phrase whose chief characteristic is an ascending leap of a seventh, a progression dear to the composer. This phrase is the second principal theme of the symphony. The phrase may be resolved in this instance into two distinct elements: the descending fourth—B-flat to F-sharp—which, with its own peculiar rhythm, is a cell that later on will assume great importance; the ascending seventh, which will play a dominating part and appear again throughout the work as a song of despair, a burst of the determined will. The second theme may then be considered as a sort of embryonic form which contains the

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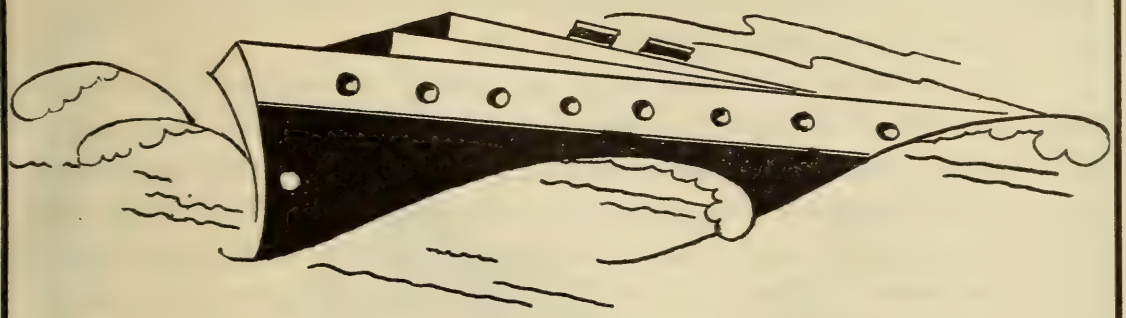
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chief elements of the symphony. The initial theme, on the contrary, will almost always keep a closer resemblance to itself; there will be numberless changes, melodic or rhythmic transformations, but its particular physiognomy will not be lost.

A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of the new theme furnishes material for an abrupt and jerky figure, given soon afterwards to the wood-wind.

II. Modérément lent. D-flat major, 6-4. The second movement begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo. The dotted, characteristic rhythm is now kept up, while the oboe, then the clari-

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net, and also other instruments sing in turn an expressive theme; on the conclusion of it is the first new theme of this movement, which in turn is a prolongation of the theme (6-4) of the first movement.

III. Modéré, D minor, 2-4. A solo viola chants a theme of archaic character, which reminds one of some old legend's air. The flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly diminished importance. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterwards, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantomimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

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The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an ascending arabesque. The final association of the two themes, already hinted at the beginning of the second movement by the appearance of a figure common to them both, is now frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to a brilliant burst of the whole orchestra. The second chief or cyclic theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely asso-



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ciated with the triumph of the second theme. This triumph is thrice proclaimed in the peroration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

* * *

The Cleveland Orchestra on December 17, 19, paid tribute to the memory of d'Indy by playing the "Queste de Dieu" from his opera, "La Légende de Saint-Christophe." Mr. Herbert Elwell, the editor of the Orchestra's programme books, then wrote:

"The recent death of Vincent d'Indy has focused the attention of the world upon the remarkable achievements of his career and the essential greatness of his character. In the magnificently complete cycle of his eighty years, no one quality stands out more prominently than his faith, his belief in eternal things, integrity of workmanship, and the fundamental value of great art. This spiritual passion was carried over into every thought and act of his richly productive and many-sided existence. It is present in his music, his teaching, his interpretations, his philosophical and historical writings. It shows itself as a militant faith in his youth, when, looked upon as an audacious innovator, he broke with tradition and started to carve out his own musical destiny. It is radiant in the music of his later years, spent in an age of skepticism which had already begun to regard him as a conservative."

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(From G. Jean-Aubry's "French Music of To-day": Translated by Edwin Evans)

Dignity bcomes music. The pursuit of a dream whose melancholy is enhanced by the feeling of being out of its own environment, and which carries within itself the regret of so many silent ancestors, of so many racial memories, and of mysterious words comprehensible only to his own advertance. A homesick aristocrat without disdain, he deplores the present time, is surprised that it should be his own, and pursues his work with faith.

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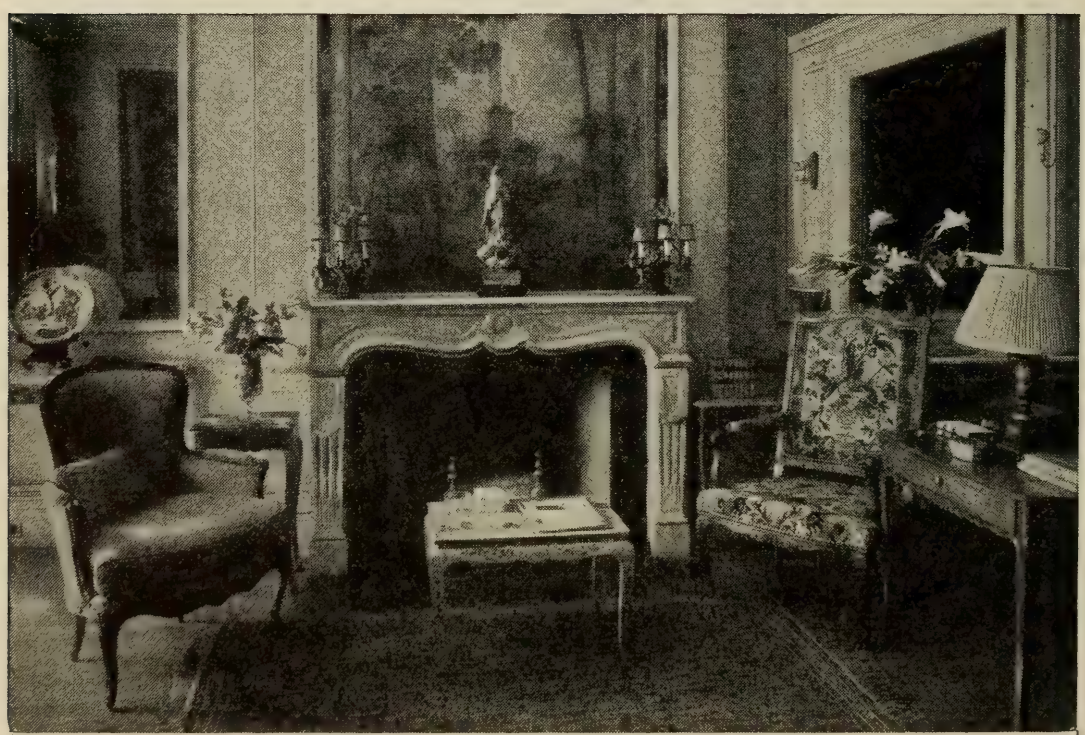
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music. It was an injustice at the time to observe in this only imitation or bondage. It was an essential sympathy, a search for equivalency. In this unconscious deviation, the logic of attraction was in operation. . . .

At the same time his inclination towards large orchestral masses, towards the power of the symphony and the concentration of the lyric drama, urged him quite naturally to the study of the reforming genius who was already the author of "Parsifal"; and by an inevitable attraction, the obsession of the Bayreuth master made itself felt by this ardent and sombre mind, full at the same time of discipline and revolt. . . . But the brain alone was at work, and the Wagnerian influence or attraction could not entirely satisfy a sensibility that was the more durable and acute for screening itself behind this desire for knowledge, this preoccupation with technic, this aspiration towards an original form to which he could attain only by becoming profoundly conscious of himself. Perhaps these ardent, sombre souls, wholly animated by an inner fire and by violence exerted upon themselves, reveal themselves only in contact with gentleness.

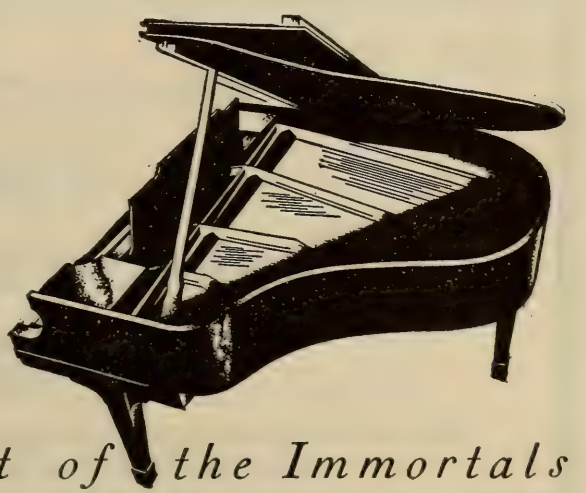
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Vincent d'Indy emerged entirely. Then the keen, pungent scent of his home in the Cévennes deeply impregnated with a strong emotion the noble succession of his compositions. It was much less an influence than a meeting face to face. The influence of César Franck affects in d'Indy not so much the writing in the works, as the moral atmosphere in which they live. It diverts the author of the "Chant de la Cloche" from the often indigestible and doubtful æsthetic theories of the Bayreuth master, in order to replunge him in the very source of his least sentiments: the native soil, the ancestral influences which inevitably constitute the essentials of every personality.

César Franck was not concerned with impressing his mould upon soft wax that had no future destiny, but by the contagion of his serenity he delivered from their disturbing uncertainties the consciences that had rallied to him. Henceforth the mind of the composer has found itself, and the "Symphonie sur un thème montagnard" proves his own recognition of his own antecedents and the undeniable indices of his personality, rooted in the rugged and massive Cévennes. From that moment the homesickness of this soul from the Cévennes will constitute his real and profound originality. . . . Thus the best of him was in himself. His labor in search of his own genius, in directing itself to his native country, revealed the soul which animated both. . . .

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His nostalgia is rugged and melancholy, but proud and dignified. In his music it raises itself, with soul refreshed, and dignified. Yet he does not disdain action, and does not shut himself up in his concern with a past that is forever abolished. Action always arouses him, and his taste for lyric drama is but one form of such incitement. He alone of the Franckist generation had truly the love of the theatre. . . . Henri Duparc once said with some reason: "In France we have too great a love for dramatic music. Dramatic music is an extension and inferior species which does not allow the artist to express himself directly, to reveal freely the beautiful soul, the great soul that he ought to be, at the risk of being nothing." Neither in "Fervaal" nor in "L'Étranger" has the dramatic nature of the music prevented d'Indy's strong character from expressing itself freely, and this robust and proud soul, sure of its skill, speaks there a moving language.

In his works, in his writings, in his sentiments is displayed a constant feeling of grandeur that puts fear into our contemporary meannesses where they encounter it. When he is aroused to action, it is to defend or impose, not his own works, but those of the past which he considers the most worthy to put before the musicians of his day as models and the modern works which are doubly dear to him for their own beauty and for the ties which bound him to those who created them and are no more: César Franck, Castillon, Guillaume Lekeu, Ernest Chausson, Charles Bordes. . . . He will write in turn a standard work on César Franck, an ardent book

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on Beethoven, as readily as on the morrow of the production of "Pelléas et Mélisande," he wrote one of the most penetrating, accurate, and just articles upon Debussy and his tendencies.

Such application and such perspicacity are proof of a high conscience. One may not appreciate all its expressions or all its features. One may even tolerate with regret this or that of its aspects. But it is impossible not to honor this proud, melancholy, and lofty mind.

The present is not always constituted to satisfy him, but his faith preserves for him an untroubled future. He does not disdain the time he lives in, but is a little remote from it, as if he pursued a dream, or distant memories amid which our presence gives him a sensation of incongruity. He is grave, as if feeling the weight of a moral solitude which is the heavier the more numerous the admirers by whom he is surrounded; he maintains in his thoughts, in his reserves, and even in his kindliness, an obsession, as it were, whose nature one is not tempted to unravel, so innate does one feel it to be; and in the music of to-day he is dignified and serene; with something in and about him that is somewhat like an exiled monarch.

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Mr. Samuel Dushkin, violinist, was born at Suwalki, Russian Poland, on December 13, 1898. He studied the violin with Auer, Kreisler, and Remy; composition in Paris with Ganaye. His first appearance before a European public was 1918; his first appearance in the United States was at a concert of the Symphony Orchestra, New York, on January 6, 1924, when he played Boccherini's violin concerto, edited, and with cadenzas, by him; and Chausson's Poème for violin and orchestra. He has toured England, France, Holland, Spain, Egypt, Palestine, and the United States, playing with orchestras and giving recitals.

Concerto in D for Violin and Orchestra

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

Mr. Dushkin played this concerto in Paris at a Stravinsky Festival, Stravinsky conductor, on December 17, 1931. The programme also comprised: "Apollon Musagète," "Ragtime," Suite from "The Firebird."

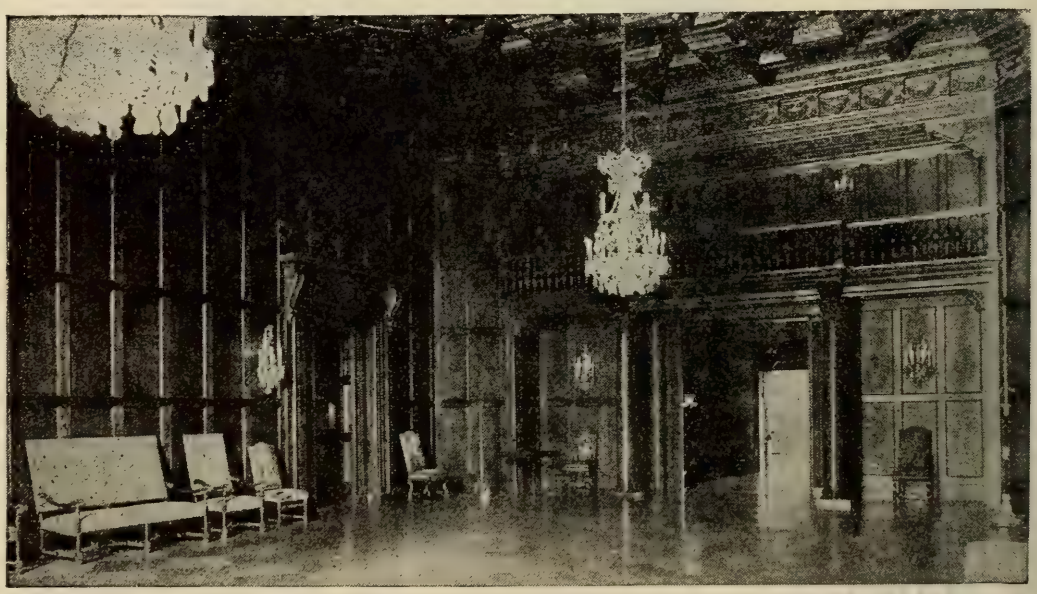
This concerto was performed for the first time at Berlin on October 23, 1931. The violinist was Samuel Dushkin. The orchestra was the Berlin Rundfunk (Radio) Orchestra. Stravinsky conducted also his "Apollon Musagète" and "Pétrouchka." The hall was the

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Philharmonie. Mr. Peyser on October 27 wrote to the *New York Times*: "If Stravinsky's new-minted violin concerto had been a masterpiece calculated to send up fire in the face of heaven, its first unveiling on this favored planet could scarcely have been the occasion of a greater popular excitement than it generated in Berlin. The Berlin Radio Orchestra, which sponsored the disclosure, exchanged its customary quarters at the Singakademie for the lordlier circumstances of the Philharmonie, but even at that a pitiless 'Ausverkauft' placard blasted the hopes of legions of tardy ticket-seekers long before the concert began. Probably things would have been no different if the Rundfunk Orchestra had hired the Circus Busch or even the whole Tiergarten!"

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Other Berlin correspondents wrote at the end of the concert that there was a "tremendous ovation." And yet with the ancient Romans an ovation was a lesser triumph. The general entered the city on horseback or on foot, not in a triumphal chariot; he was crowned with a wreath of myrtle, not laurel.

* * *

Guido M. Gatti contributed to *The Daily Telegraph* (London) of October 10, 1931, an article which was headed: "Stravinsky and His New Concerto. Composer Explains Himself."

Mr. Gatti wrote as follows:

For the public and the critics Stravinsky is emphatically not an artist *de tout repos,* and this is one of the main reasons, if not perhaps the most important, why both public and critics are at times against him. One often hears people say that after the "Sacre" (and some say after "Petrouchka") Stravinsky has gone astray following the illusive mirage of a modernized classicism, and has created nothing more on the same high level as his early works.

At the bottom of this summary and unjust opinion lies that widespread instinct of mental laziness which makes us wish, after having made an effort to understand an artist's work, either that he should produce nothing further or that he should repeat with more or less skill of hand and art the cliché of that same work; that the output of a musician, for the convenience of the public, should be nothing more than a theme with variations.

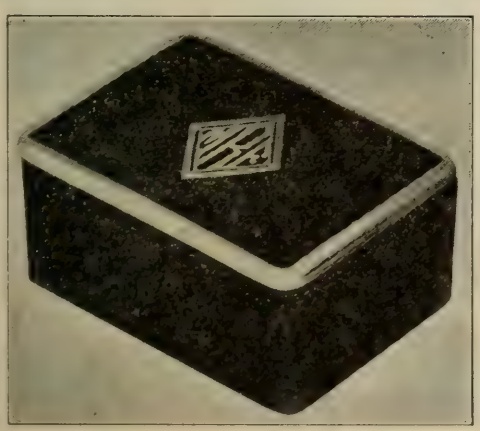
This fact is met with over and over again in the history of music, from Monteverdi to Beethoven—remember the opinions passed on his last sonatas and on the last quartets!—the greater the admiration, the sharper the indignation, the more violent the reaction.

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With Stravinsky things have gone even more rapidly. In his work one cannot speak of successive "manières," but of an uninterrupted evolutive process, ranging from "Petrouchka" to the quite recent violin concerto—each new work a surprise, and one every year with methodic regularity: 1922, "Mavra"; 1923, "Octuor"; 1924, Concerto for the pianoforte; 1925, "Serenade"; 1926, "Œdipus Rex"; 1927, "Apollon Musagète"; 1928, "Le Baiser de la Fée"; 1929, "Capriccio"; 1930, "Symphonie de Psaumes"—so many works, so many new stages of evolution.

Stravinsky has kept a certain taste for nomadism. The restlessness which has made him so often change his place of residence has its counterpart in his music, as his latest biographer, André Schaeffner, has acutely observed. Nice is his latest residence (with frequent visits to Paris, however); but next winter he does not wish to return there. At Nice he cannot work; there are too many occasions for distraction, too easy access to friends, acquaintances, and admirers, railways, aëroplanes, steamers, telegraph, telephone, wireless—too many communications with the world.

In order to work in peace Stravinsky in the summer used to seek out the most out-of-the-way places in France, those farthest from the *villes d'eau,* and from the important centres of tourisme and international society. In France he prefers Savoy and the Dauphiné —two years ago at the Lake of Paladru, last year at Annecy, this year at Voreppe, which is a little town a few miles from Grenoble. La Vironnière is the name of the large roomy house, with the comfortable look of an old country house built without economy of space or material, a shady garden sheltered from the noise of the automobiles which stream incessantly along the shining asphalt of the *route nationale* close by, where Stravinsky, surrounded by his family, has just finished the Concerto for violin and orchestra, and where he means to come and rest next winter between his concert tours in



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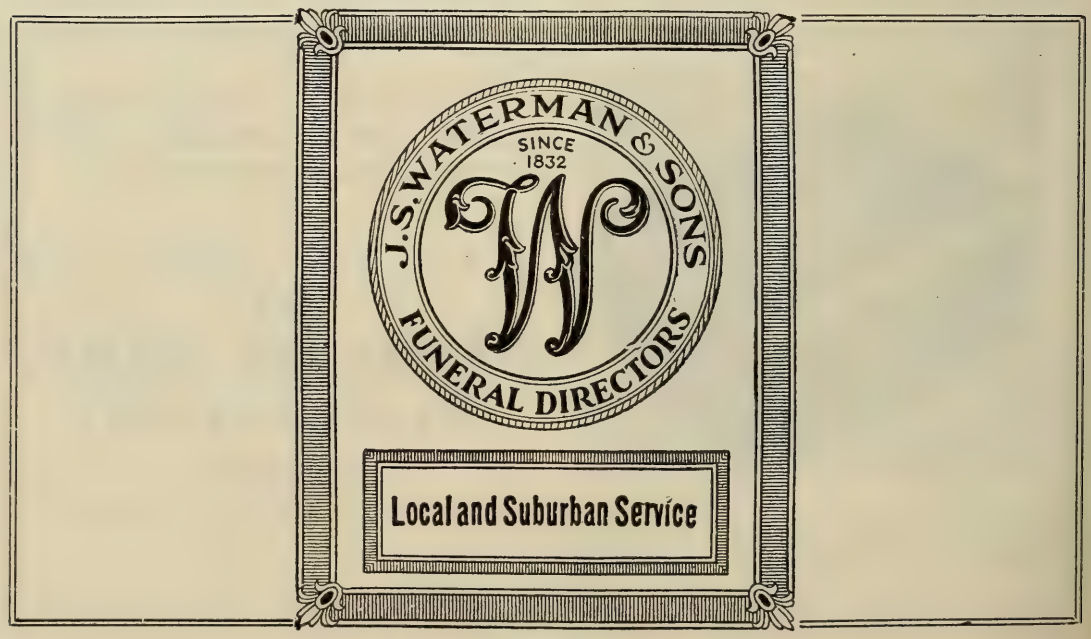
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Europe. The Concerto will be performed for the first time at the Berlin Rundfunk towards the end of this month, and interpreted by the young Russian-American violinist, Samuel Dushkin.

The new work is in D major, the tonality best suited to the instrument—how many celebrated concerti in D there are in the literature of the violin, from Bach to Brahms, from Paganini to Beethoven, from Mozart to Prokofieff!—four "tempi," lasting in all about a quarter of an hour. "The duration of a composition nowadays," Stravinsky tells me, "can no longer be measured by those of the past. For a Mozart, the invention of the theme, of the themes, represented, if one may say so, the maximum effort; all the rest was made up in great part of a certain formalism, or at least technical skill had the upper hand over creative fantasy. It is understood that, as he was Mozart, the skill is always great, but at the same time it is always distinguishable from the pure lyrical moment. With the developments of the theme, the repetitions, refrains, and necessary 'cadenze,' the half-hour was soon reached.

"But now that in a scholastic sense this development of the theme no longer exists, and still less repetitions (I am speaking, of course, of my own music), now that every measure is the result of an enormous condensation of thought, so that sometimes in a whole day's work I just manage to write one or two, proportions have changed, and a concerto of fifteen minutes is already a monumental work. Naturally it would be easy to lengthen the duration, but what would be added would be nothing but padding, inert matter, sound, but not music."

The style of the first "tempo" is vigorous, almost harsh ("carved in stone," says the composer): the violin "concerto" in truth, that is, contrasts with the orchestra without ever being overpowered by it. The page is virtuoso music in the best sense of the word: it recognizes the rights of the instrument and respects them. Two arie follow: the first austere, almost tragic, the second like those of the seventeenth-century Italian opera, clear and melismatic. The last



movement is a brilliant "toccata," with fine effects of sonority and rhythm.

In Berlin the composer will conduct the orchestra of his concerto, which will later on be repeated in London (Courtauld-Sargent Concerts)* Paris, Italy. Here, naturally, one speaks of interpreters, and in particular of conductors. Interpreters or performers? What are the rights and what are the duties of the man who reproduces the music of others? For Stravinsky he has only duties, which, however, he never fulfills. Few conductors really "serve" the work of art they perform; the greater number make use of it in order to show forth this or that particular capacity of their own, and, aiming at their own effect, often either do not grasp or else neglect that desired by the composer.

According to Stravinsky, too much liberty is granted to orchestral conductors, and, as a rule, to interpreters; little by little there has been almost a return to the eighteenth-century idolization of the virtuoso, who was in that period the singer only, while to-day it is the violinist, the pianist, and, above all, the conductor, who is a figure of comparatively recent date. For Stravinsky the best interpreter is the composer himself, who, serving himself, serves the music and is served by it.

*November 16 and 17, 1931. The Bach Choir provided the chorus for the Symphonie des Psaumes, which was on the programme. Mr. Dushkin was the violinist. Stravinsky's two pieces were placed between Haydn's Symphony No. 10 and Schubert's No. 7, which were conducted by Dr. Malcolm Sargent. Stravinsky conducted his own music. The orchestra was the London Symphony.—P. H.



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A NOTE ON MUSICAL CRITICISM

By W. J. Henderson in the *New York Sun*

The melancholy business of plodding from hall to hall in search of musical talent has begun. In the world of musical criticism there is infinite rejoicing over one talent discovered. The silly assumption of little minds that critics are a brood fit only to go about seeking whom they may devour may be set aside. Those who read newspaper reports of daily musical doings know better. They know that day after day most of the reports indicate that the average of musical performance, especially by recital givers, is very high. There are good singers, very good singers, marvelous singers and geniuses, but no bad singers. The same scale of critical estimate is generally applied to pianists and violinists.

All of which is to be deplored. There are very few good singers, few good pianists, and few good violinists. Most of those who come before this public asking to be accepted as competent solo performers have inadequate technic, small musical understanding, and little or no imagination. Many of them come from small communities in which the possibilities of musical performance are not known. In the larger Eastern cities, where musical artists of the first rank are heard every day, success is out of the question for these mediocrities.

Nevertheless, so certain are the commercial forces organized to "put over" these performers of their ability to sell their goods to the public that season after season sees a series of fall and spring concerts devoted to hopeless failure. Nothing will ever teach the musical salesman that he cannot repeatedly sell a second-rate article. He is not at fault in all cases. Many of those who appear only to disappear do so on their own initiative. They hire their



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halls and their managers, and the latter do the best they can for them, which is precious little.

Music is a beautiful art, but a cruel business. There is no middle in it. You are at the top or nowhere. Only a few solo artists make good livings. The rest have a very hard, almost desperate, time making both ends meet. This has been said over and over here and in other periodicals. But the statement has no effect. Every young student says to himself: "All of that is true; but, of course, I am not the one who is going to fail."

And then comes the inevitable début and the next day's newspaper criticisms, most of which, if accepted at their face value, would doom the débutant to a life of disappointment. Happily, the smug praise which means nothing cannot offset the deadly verdict of the public, which is utter indifference.

After many years of experience in musical criticism, the writer is convinced that nothing is so reprehensible as the encouragement of young people without talent. Some of those who have discussed this matter with the writer have said, "Is it not possible that apparently ungifted débutants may develop in the course of time into worth-while musicians?"

The answer is that once in a blue moon this may happen, but that as a rule it does not. And nothing that a newspaper can say will keep a good man down. If newspaper criticism went after débutants with an ax, there might be something to say about its evil effects; but it precisely does not do that. It goes after them with bouquets and works incalculable harm—far more than it could with a blud-

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geon. Brutal criticism reacts upon itself; facile flattery persuades mediocrity that it will do well to spend more dollars in hiring halls and managers.

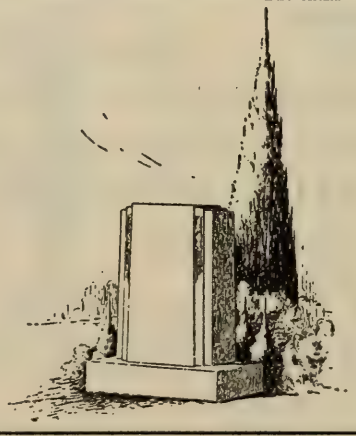
The wandering observer who haunts concert halls in the service of *The Sun* long ago arrived at the conclusion that it did not pay to write about hopeless cases. You go to a recital in a large hall, a recital given by someone quite unknown to the musical fraternity of New York. You find the hall filled. Where did all these people come from? You feel certain that not one of them read the advertisements in a Sunday paper, and exclaimed: "Oh, look! Peter Piper is going to give a recital in Carnegie Hall on Tuesday night. I never heard of him; so I'll buy a ticket right away."

You know that does not happen. Nevertheless, the hall is full and everything the soloist does is generously applauded. You sit lost in wonder at the public attitude. You know as well as you know anything in this world that if the musician the next day announced a second recital not one of those applauders would rush to the box office to buy a ticket. However, that second recital is seldom announced, even when a genuine talent is revealed. That, indeed, is pity. When talent is disclosed, the musician should be in a position to give more recitals until he has attracted public attention. But alas, one appearance usually exhausts the treasury.

What follows is that the musical aspirant goes home, carrying the valueless New York "notices," and appears before his fellow citizens, who regard him with mild pride and secretly wonder what all the shooting was about.

It is sometimes asserted that the critics do not hear the whole of a recital. They walk out in the middle of it. That is true. Their real error is that they do not walk out soon enough. They all are well aware that if a woman does not know how to sing and betrays that fact in her first group, she cannot learn how in the course of her recital. Much nonsense is talked about nervousness. Certainly the débutante is nervous, but what has that to do with her knowledge of the technic of singing?

It may interfere with her breath control and unsteady her tone, but it will not cause her to introduce a method of tone production hitherto unknown to her. A music critic who cannot tell in ten



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minutes that a singer has so little foundation that she is hopeless ought to be in some other business. On the other hand, if there is even a suspicion of musical feeling or imagination, the old hand will wait to see if it becomes triumphant in the course of the recital.

What this hardened sinner in musical reporting believes is not critics are too hard on the people about whom they write, but too easy. We frequently get letters from irate readers whose favorite conductor or prima donna has not been glorified here, and the writers of the letters often warn us that they keep collections of our criticisms and are prepared to prove this and that and the other to our complete ruination.

If anyone has such a collection, there is one thing he can prove by it; namely, that severe criticism is reserved for the great personages of the musical world. No débutant is ever belabored as Mr. Toscanini, or Mr. Paderewski, or Miss Ponselle is. When the great do not sustain the level of their greatness, either grief or rage, or both, spring up in the critical breast and the English language gets some considerable exercise.

There are even commentators who empty the fountains of their wrath upon the Metropolitan Opera House when it emasculates a masterpiece of Wagner or Verdi, or even produces a new work which in the opinions of these critics might better have been left in the silence of outer darkness.

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Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet,* Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

*"The Châtelet, the home of 'Michael Strogoff,' a retail shop of cheap emotions, the paradise of concierges, was well-nigh shaken to its foundations by the tornado of what was to be the first Russian season in Paris. The stage hands, gruff as they only can be in Paris, the administration, pedantic and stagnant, regarded us all as lunatics. *'Ces Russes, oh, là là, tous un peu maboule.'* "—Mme. Karsavina in her "Theatre Street."

"It took some years for the suppers at Larne's to come into fashion. Their best period was between 1908 and 1912. Leaving the Châtelet, all the swells of the Grande Sasion de Paris met in the rue Royale. In the corner reserved for the Ballet Russe, where Diaghilev and Nijinsky devoured beefsteaks a la Chateubriand, while Reynaldo Hahn and Jean Cocteau told amusing anecdotes, Marcel Proust, seated a little away, at an isolated table, wrote letters, mobolized the waiters, and enjoyed a chocolate bavaroise."—Gabriel Astruc in "Le Pavilion des Fantômes" (Paris, 1929).



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"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh" and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to

*Published by Frederick A. Stokes Company, New York, 1917.

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A BIOGRAPHICAL CHRONICLE, by Arthur Lourié
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the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's 'Kitezh.'

*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by

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the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

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The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Pierre Monteux, conductor, on November 26, 1920.

* * *

"'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the

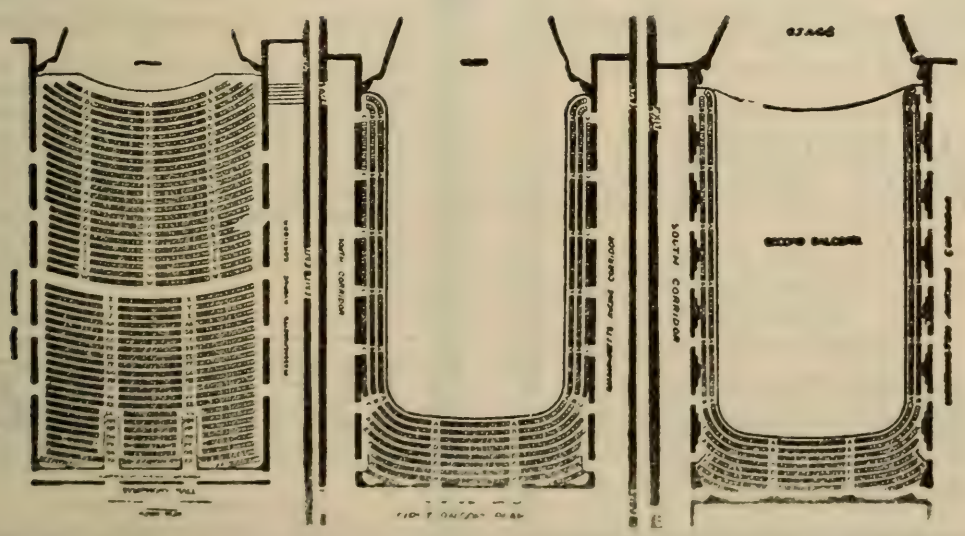
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stage. In the score of 'Pétrouchka,' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely machinistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvelously deeply by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ, tintype, popcorn, fortune-teller flavor."—Paul Rosenfeld, in "Musical Portraits" (New York, 1920).

* * *

When "Pétrouchka" was revived by Bronislava Najinska at the Théâtre des Champs-Élysees, Paris, on November 30, 1930, André Levinson, reviewing the performance, regretted the departure from Fokine's choreography. Bénois, the author of the scenario was responsible for the changes and for some of the new settings. The three chief puppets no longer were in agitation on their iron feet. The old steps, the old gestures and grimaces regulated by Fokine, were no more seen. The ballet mistress danced well enough, but with too many entrechats and figures which were out of keeping with the stiff and barren movements of a puppet. Hardly anything remained of Pétrouchka's mute monologue and the Moor no longer flat on his belly adored a coconut. The famous entrance of the ballerina, the solo with trumpet, had became a *pas de deux*.

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Bach . . . Suite No. 2 in B minor, for Flute and Strings
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SATURDAY EVENING, JANUARY 16, at 8.15 o'clock

CHALMERS CLIFTON will conduct these concerts

Handel Concerto Grosso for String Orchestra in F major, Op. 6, No. 9

Largo; Allegro, Larghetto. Allegro, Minuet, Gigue

Griffes Poem for Flute and Orchestra

Soloist: GEORGES LAURENT

Wagner "Daybreak" and "Siegfried's Rhine Journey" from "Götterdämmerung"

Sibelius Symphony No. 2 in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, January 14, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

COMING EVENTS

Sunday
JAN. 3
at 3.30

LAWRENCE TIBBETT

Saturday
JAN. 9
at 8.30

ARGENTINA

a. Dance No. 5 Enrique Granados
*b. Two Dances from the Ballet G. Pittaluga
"La romeria de los cornudos"
a. Shawl Dance b. Dance of Granada
c. Dance of Terror M. de Falla
(from the ballet "El amor brujo")

*a. Puerta de tierra (Classic Bolero) }
*b. Malagueña } ... Isaac Albéniz
(Fish Vendor of Malaga)

*a. Almería Isaac Albéniz
*b. Charrada Popular Melody
(Popular dance of the province of Salamanca)
*c. The Miller's Dance de Falla
(From "The Three-Cornered Hat")

a. El garrotin (Gypsy Dance) Popular Melody
b. La corrida Q. Valverde
(Impressions of a bull-fight)

*New

Sunday
JAN. 17
at 3.30

ALBERT SPALDING

Sonata, "The Devil's Trill" Tartini
Sonata in A minor, Opus 91 Max Reger
(for violin alone)

Poeme Chausson
Rondo brillante Weber

Prelude on old Italian themes Pilati
Élégie Fauré
Minstrels Debussy
The Girl with Flaxen Hair Debussy-Hartmann
Zapateado Sarasate

Thursday
JAN. 21
at 8.30

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FIFTY-FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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THE HORN



PERHAPS the oldest of all musical instruments is the horn . . . It was easier to conceive the idea of producing sounds by blowing through the horn or tusk of an animal than it was to pluck a stretched string, or to use a reed. The horn is depicted in the painting and sculpture of Egypt, Assyria, and India. The metal horn was in use even before the Christian Era . . . the Roman *Cornu* being a brass tube curved spirally.

The hunting horn figures conspicuously in romantic tales and legends, and though it echoed musically through the woods, it was not a drawing-room instrument. By 1720 it had found its way into the orchestra and later even into opera. At first it was not kindly received, but later its fanfares and flourishes became popular. Then Haydn and Mozart saw its great possibilities and wrote beautiful music for it, as did also Schubert, Mendelssohn, Wagner, and Weber.

In its simple form the horn was used until 1830. Then valves were added and it became the chromatic horn. There is no reed and the lips of the performer do all the work. It is seldom played singly, but as a pair, or in groups of four, six, and eight. Wagner uses sixteen in the first act of *Tannhäuser*. Of it Berlioz said: "The horn is a noble and melancholy instrument. It blends easily with the general harmony."

* * * *

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Eisler, D.
Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

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Percussion.

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CHALMERS CLIFTON will conduct these concerts

Handel Concerto Grosso for String Orchestra in F major, Op. 6, No. 9

Largo; Allegro, Larghetto. Allegro, Minuet, Gigue
(First time in Boston)

Griffes Poem for Flute and Orchestra

Soloist: GEORGES LAURENT
(First time at these Concerts)

Wagner "Daybreak" and "Siegfried's Rhine Journey" from "Dusk of the Gods"

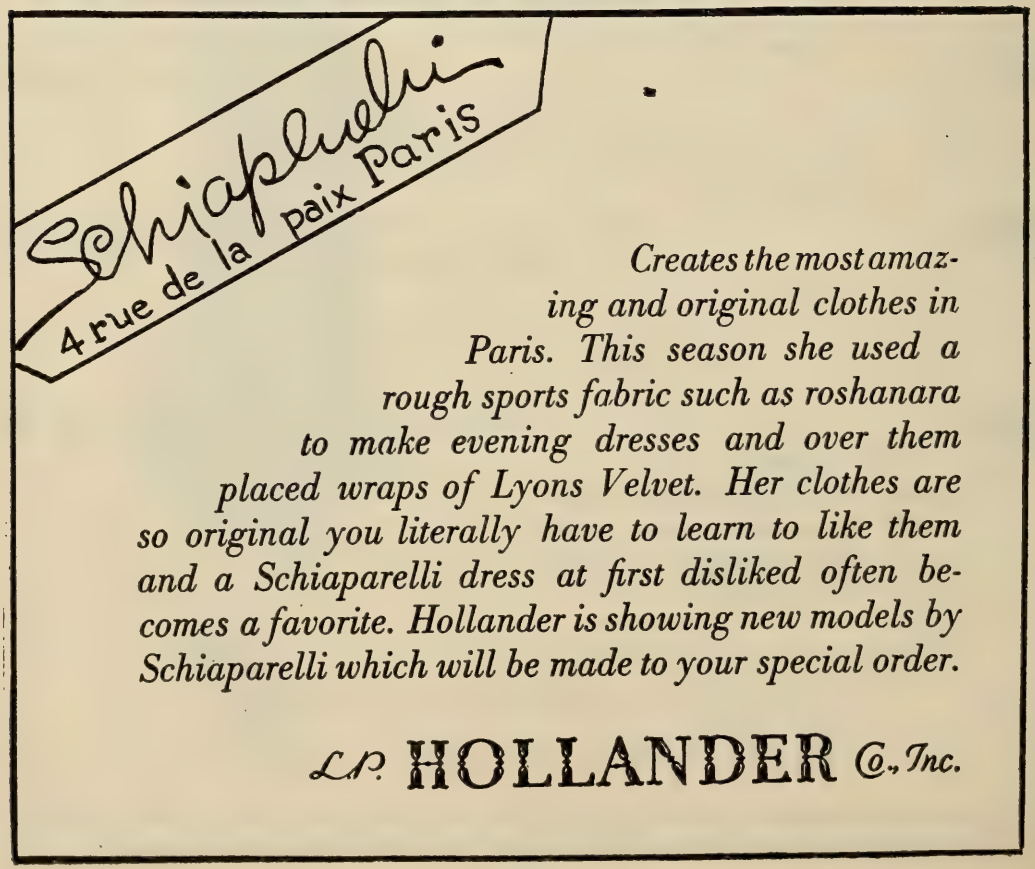
Sibelius Symphony No. 2 in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Chalmers Clifton, born at Jackson, Miss., on April 30, 1889, was graduated from the Cincinnati Conservatory in 1907. In 1912 he left Harvard University *summa cum laude*. His further musical studies were with d'Indy and Gédalge in Paris. He was the musical director of the first Peterboro (N.H.) Pageant in 1910; the composer of music for the Lexington (Mass.) Pageant of 1915, which he directed; the conductor of E. B. Hill's "Pan and the Star" in Boston, Cincinnati, and Peterboro (1914–15). For two seasons, 1915–17, he was conductor of the Cecilia Society, Boston. The chief works under his rule were Franck's "Beatitudes" (December 16, 1915); d'Indy's "Chant de la Cloche," first performance in the United States (May 4, 1916— Johannes Sembach, May Peterson, Edith Lougee Marshall); Berlioz's "Damnation of Faust" (May 1, 1917— Marie Sundelius, Abbie Conley Rice, Lambert Murphy, Leon Rothier, G. Roberts Lunger). He resigned this position to serve in the United States Army as lieutenant in the Intelligence Service until the close of the war. A guest conductor in Boston, Baltimore, Cincinnati, New York, Minneapolis, he conducted an "American Concert" with the Paris Conservatory Orchestra in May, 1919. He was director of the American Orchestral Society, New York (1922–1930). Among his compositions are "The Poppy," for tenor and orchestra; piano pieces, songs, and the orchestration of twenty of MacDowell's piano pieces.



Concerto Grosso for String Orchestra, Op. 6, No. 9, F major

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterward Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played

*This was the little house No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721, G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

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in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738, —also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

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It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

* * *

Rolland insists that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience; it should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude; in the form of the symphonic overture with the slow movements in the middle, and a dance movement; an allegro closely resembling

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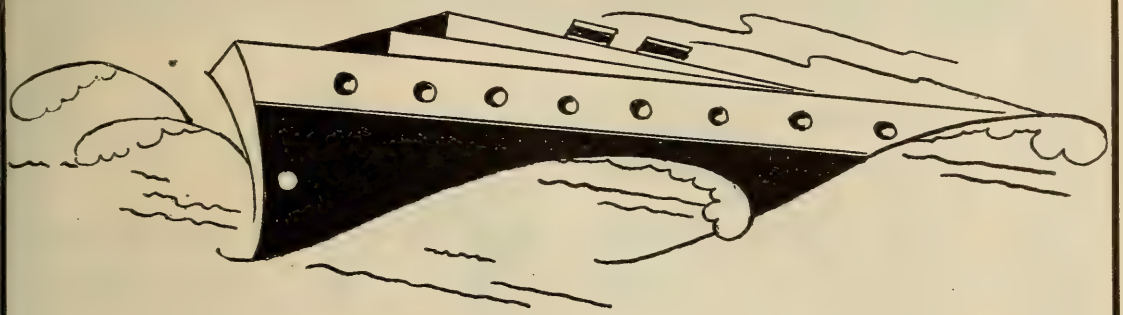
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a dance, for a finale; or a series of three movements from larghetto to allegro, which is followed by two dance movements.

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I. Largo, F major, 3-4.
II. Allegro, F major, 4-4.
III. Larghetto, D minor, 6-8.
IV. Allegro, F major, 4-4.
V. Menuet, F major, 3-4.
VI. Gigue, F major, 12-8. Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers).

In the middle ages the "gigue" was a musical instrument of small dimensions belonging to the violin family. Auguste Tolbecque made a reproduction after the statutes at the portail of the Abbey of Moissac representing the elders of the Apocalypse. This reproduction is in the Museum of Instruments, in the Royal Conservatory of Music at Brussels. This gigue has only one string. It is 0^m 50 long; the greatest breadth is 0^m 140. In shape it is not unlike the rebec of the ninth century, derived from the Arabian *rehab,* existing

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in the East as far back as the seventh century, introduced into Europe by the Moors. It was the favorite instrument of the Ménétriers, even unto the end of the eighteenth century.

Dante mentions the "giga" in the fourteenth canto of "Paradiso":

E come giga ed arpa, in tempra tesa
Di molte corde, fa dolce tintinno.

"And as viol and harp tuned in harmony of many cords make sweet chiming to one by whom the notes are not apprehended."

In France the word "gigue" passed into the speech and proverbs of the people: "Il a de grandes gigues," or "C'est une grande gigue" —a man who had thick legs, "gigue" here meaning properly the thigh. Ménage derives this from the Latin "coxa, coxica, xica, giga, gigue." "But," says the author of "Récréations philologiques," "I should prefer to be ignorant of the etymology of 'gigue' all my life than to accept Ménage's derivation from 'coxa.'" Old Northern people use the verb "geige," meaning to shake, to tremble, to come and go, to push to the right or left, whence the verb "geigeln," taken by the Swiss with this meaning, and the German "geigen," to move from one side to another, also expressing the movement of bow on the violin strings. From this, "geige" for violin, Low Latin "giga," Swedish "giga"; in Old German "gige," in English "jig," in French "gigue." In Swedish, "gygen," "gygsen" expresses the squeak of the mouse; "gygserli" the song of the lark. From "gigue," meaning "thigh," come "gigot" and "gigoter." The Germans give jocosely the name "geige" to a ham, as this saying proves: "nach

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der Violine lasst sich gut Tanzen, sagte der Bauer, da kriegt er einen Schinken." ("One likes to dance to the sound of the violin, the peasant says; for then he receives a ham.") In Spain the guitarists are familiarly called "ham-scrapers."

Georges Kastner in his "Parémiologie Musicale de la Langue Française" (Paris, 1862), to whom we are indebted for much of this etymological note, concludes that the word "gigue," as well as the musical instrument, is derived from the German "Geige." "It is here to be remarked that one has given the name 'gigue' to a kind of dance very popular in the 17th and 18th centuries, also to the tune for this dance. The dance was originally English. It was originally for rope dancers." (?) In French slang a gay girl, a light-skirt, was called a "gigue." A tall, thin woman is still known in French slang as a "gigue." French sailors exclaim, "gigue et jon" at the prospect of much drink. See Jean Richepin's "La mer":

> Largue l'écoute! bitte et bosse!
> Largue l'écoute! Gigue et jon!
> Largue l'écoute! On s'y fait des bosses,
> Chez la mère Barbe-en-jonc.

Stainer and Barrett's Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,' " but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the



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word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

The name of the dance, gigue, gique, jig, is said by Riemann to be of English origin. "The dance is found first in the English compositions for the virginal, and it went from England to the continent, at first Froberger, 1649, and J. E. Rieckh (Allemanden, Giguen, Ballette, Couranten, Sarabanden, und Gavotten für 3 V. u. B. c., Strassburg, 1658)." The dance was a very lively one in 3-8, 3-4, 6-8, 6-4, 9-8, 9-4, 9-16, 12-8, 12-16, and very seldom and by way of exception in 4-4, as in Bach's Partita VI. in E minor; but, as Dr. Naylor remarks in "An Elizabethan Virginal-book" (1905), "even in this out-of-the-way case, the rhythm sticks to the use of 'pointed notes' (Hawkins, writing in 1776, speaks of the pointed note, meaning 'dotted,' and says there was no authority for a Jigg having this as a general feature)." Dr. Naylor gives interesting example of old jigs in his book just quoted. See also his "Shakespeare and Music" and Louis C. Elson's "Shakespeare in Music" (Boston, 1901).

Jig music was despised by some old Englishmen. Thus Thomas Mace (1619–1709) spoke of Toys or Jiggs, "light, squibbish things, only fit for fantastical and easy light-headed people."

In Ireland the jig was once the favorite dance of all classes, for high and low would step it to the tune of the "Flannel Jacket" or other air. Selden noted the fact that the Irish were "wholly inclined" to a dance which he called the "Sprightly Phrygian." For

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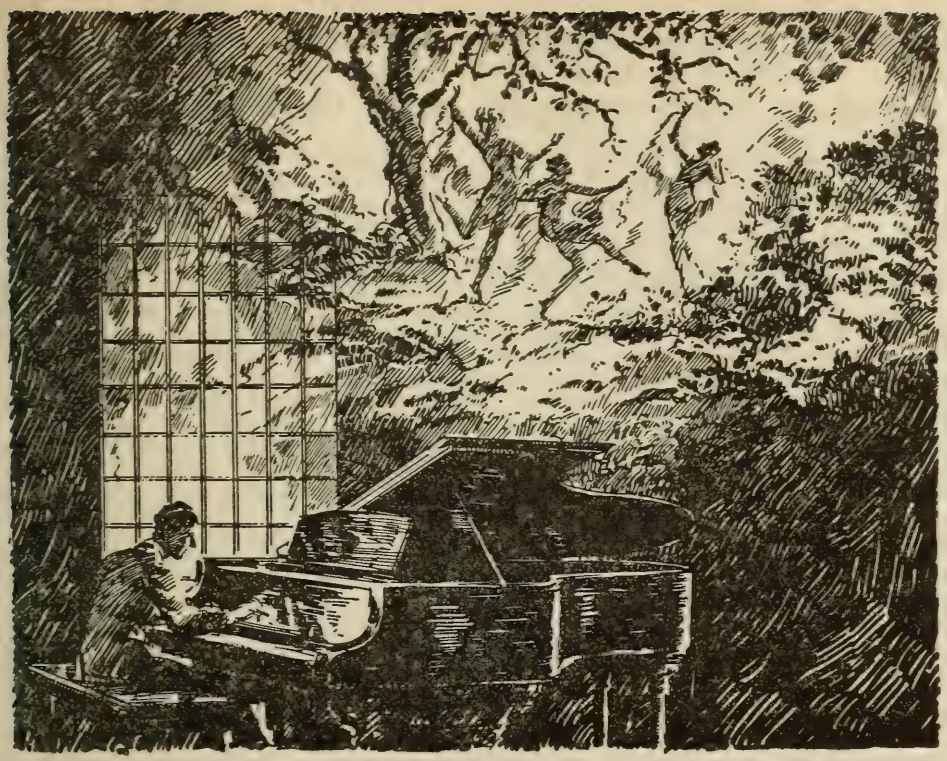
descriptions of various jigs in Ireland, Scotland, and Wales see "Dancing," a volume in the Badminton Library. One of the contributors to this book says that the dance is a very ancient one and belongs to many nationalities. "The Spanish dance also went by the name of Loures." Desrat, in his "Dictionnaire de la Danse," a valuable work, published in Paris in 1895, doubts whether the jig was of English origin. There is much about the jig in Gaston Vuillier's "History of Dancing" (English edition, 1898). The author states that there were jigs christened after each successive English Monarch from Charles II. to Queen Anne. Jigs were in high favor at masques and revels, the peculiar prerogatives of the Inns of Court, and in the preface to Playford's "Dancing Master" the writer commends "the sweet and airy activity of the gentlemen of the Inns of Court, which has crowned their grand solemnities with admiration to all spectators."

A comparatively recent orchestral composition in the form of a jig is Debussy's "Gigues," originally entitled "Gigue Triste." It was completed in 1912, performed for the first time on January 26, 1913, at a Colonne concert in Paris, and played in Boston by the Boston Symphony Orchestra, April 13, 1917.

* * *

Handel in his day and generation was an experimenter in the art of instrumentation; certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the

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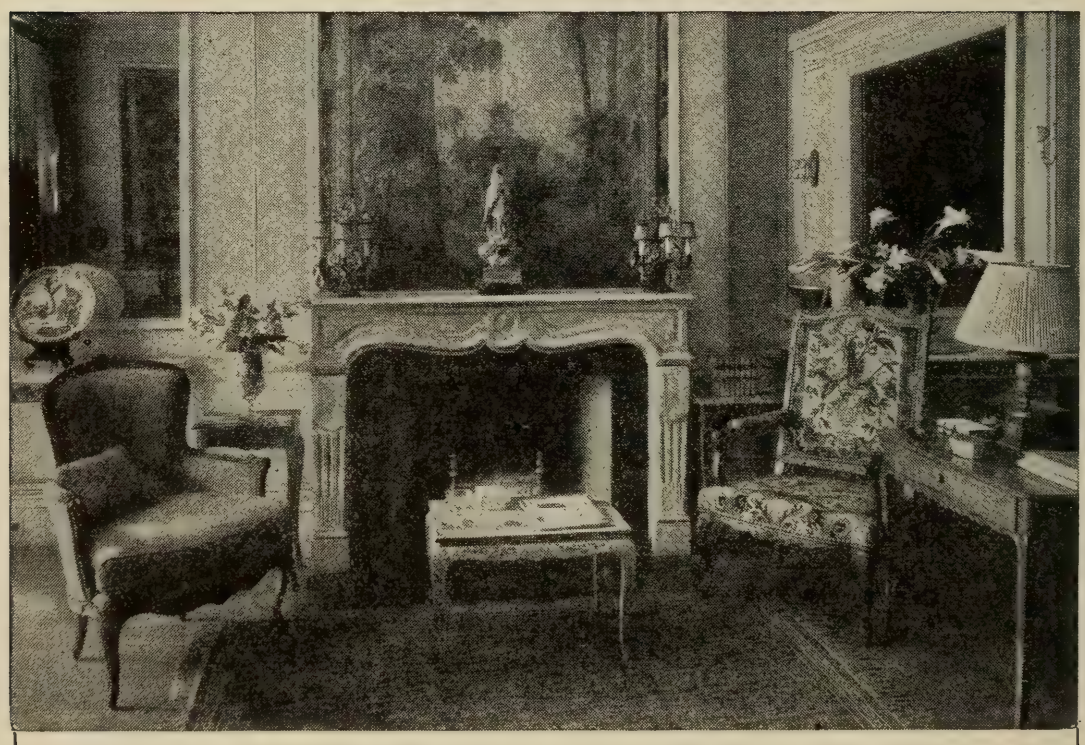
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violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo;† and the harp, trumpets, horns, trombones, the old cornet or zinke; three varieties of the flute, oboes, bassoons,

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,— what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

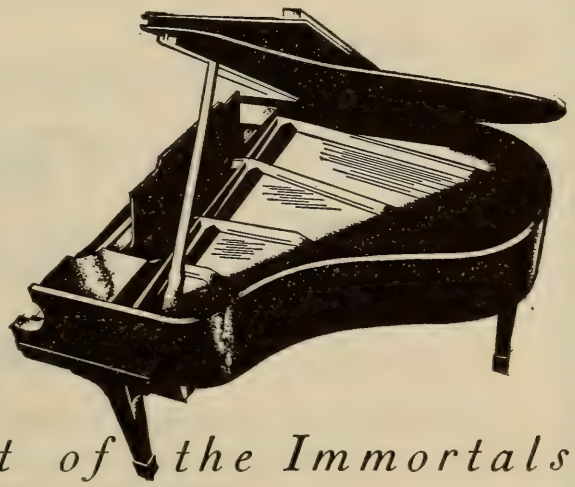
†The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding



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double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (We are here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two violoncellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Risurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones, so much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1729 in "Rhadamisto."

"M. Schoelcher had censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According

perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kaspberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray so far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes, and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

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In the "Risurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and violoncello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. We have mentioned the instrumentation for an air in "Orlando." In "Rinaldo," four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a violoncello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Risurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to

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strange combinations of instruments. Schoelcher quotes from the *General Adviser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombones, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies, and the *tutti.*

"Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

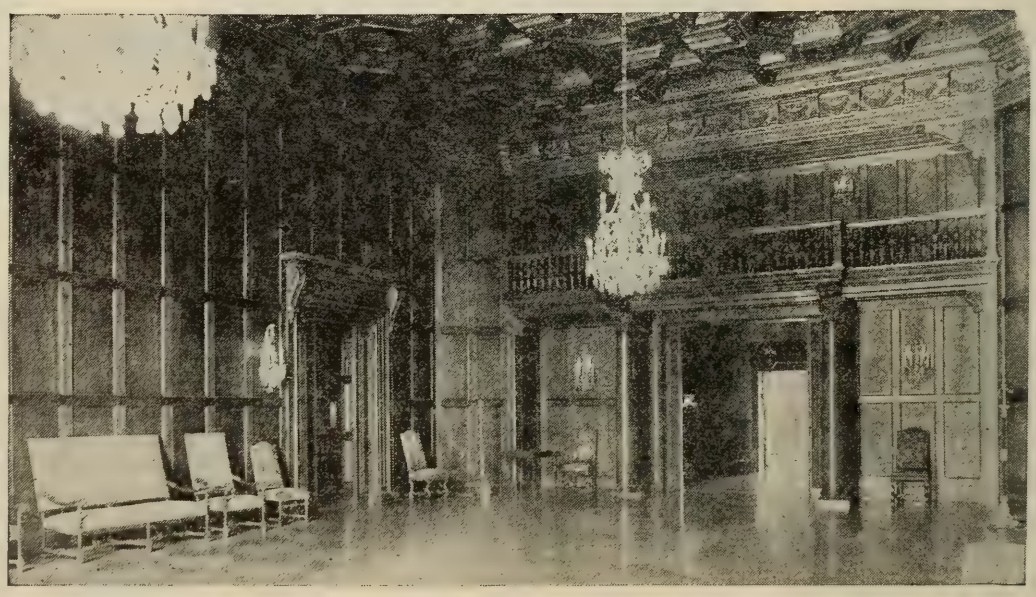
In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

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Schoelcher quotes from "The Art of Composing Music," written by "a former admirer of Handel, who deserted 'the friend of thunder' because he 'tore his ears to pieces' ":

"There was a time when man-mountain Handel had got the superiority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in the theatre before. In this,

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elieve it important in the life of Boston and are willing to

he not only thought to rival our patron god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of Hasse, Vinci, Lampugnani, Pescetti, Gluck, etc. Perhaps it will be asked by some of my readers, What became of the old German? Why, like a giant thrown on his back, he made vast struggles to get up again, but in vain."

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Endowment Fund	324,249.37
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Georges Laurent was born in 1886 in Paris. He began his musical studies at the age of twelve, Phillippe Gaubert being his first master of the flute. He was admitted to the Paris Conservatoire at fifteen, and after studying there with Paul Taffanel won the first prize for brilliant flute playing at the age of eighteen. He then became first flutist of the Conservatoire Orchestra which, conducted by André Messager, visited this country in 1918. In that season Mr. Laurent became first flutist of the Boston Symphony Orchestra. In the interest of chamber music, he founded in 1921 the Boston Flute Players Club which gives recitals each year, introducing new music of interest in the smaller forms.

Poem for Flute and Orchestra . . Charles Tomlinson Griffes

(Born at Elmira, N.Y., on September 17, 1884; died in New York City on April 8, 1920)

This Poem for flute and orchestra was played for the first time at a concert of the New York Symphony Society on November 16, 1919, when Georges Barrère was the flutist. The first performance in Boston was at a concert of the Boston Musical Association on March 24, 1920—Miss Marion Jordan, solo flute; Georges Longy, conductor.

* * *

Griffes has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

1919. November 28, "The Pleasure Dome of Kubla Khan" (after the poem of S. T. Coleridge), Op. 8.* Mr. Monteux, conductor.

*Mr. Frederik A. Stock, conductor of the Chicago Symphony Orchestra, wrote as follows concerning the revised edition of this symphonic poem:

"I performed this work in Chicago in January, 1920. In the autumn of that year, I had an opportunity of meeting Mr. Griffes during a festival of chamber music, at Pittsfield, Mass., when I suggested to him that the scoring of his work, in some places, could be improved upon. This he readily admitted, and we arranged to meet again in order to go over the score together. The results of this very careful scrutiny are



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1922. November 3, "Clouds," also "The White Peacock," both suggested to the composer by poems of William Sharp. Mr. Monteux, conductor.

1931. April 24, "The Pleasure Dome of Kubla Khan." Dr. Koussevitzky, conductor.

* * *

Griffes studied the pianoforte with Mary S. Broughton of Elmira. Having been graduated from the Elmira Academy, he went to Berlin, where he studied four years: pianoforte with Ernest Jedliczka and Gottfried Galston; composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. Returning to the United States, he became in 1907 the teacher of music at the Hackley School for Boys at Tarrytown, and he gave private lessons in New York.

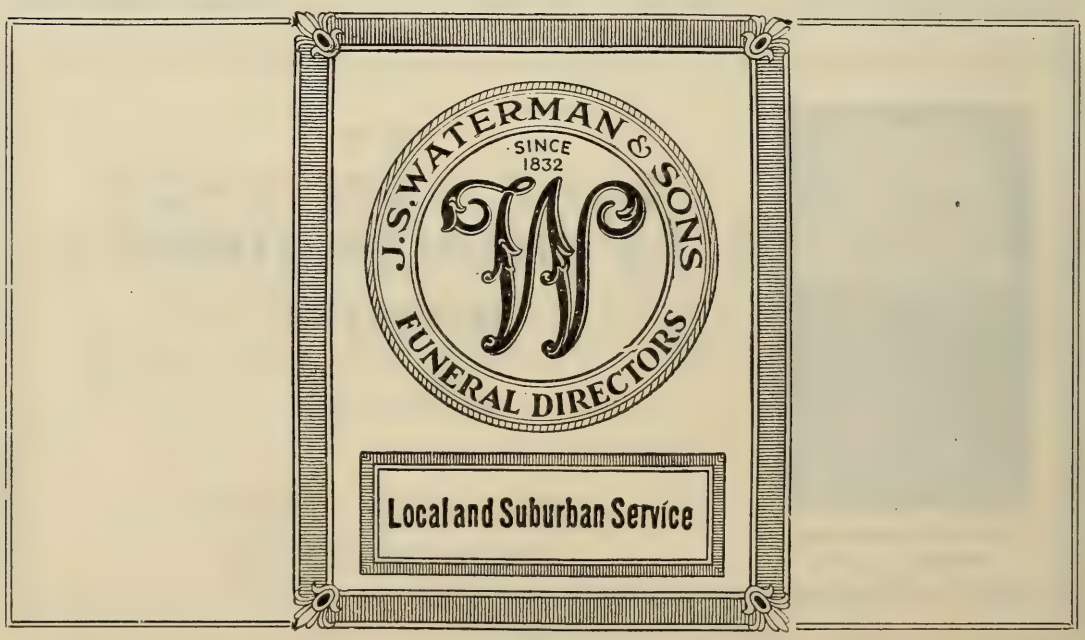
When he came to Boston in November, 1919, for the rehearsal of "Kubla Khan," he was a sick man. He had overworked. As he could not afford to have the orchestral parts written by a copyist, he made them himself at night and attended to his school duties by day. This labor was largely responsible for his death from pneumonia.

It is said that he drew well with pen and ink; that he had "a talent for water-color landscapes"; that later in his all too short life he worked in etchings. It was at the Elmira School that he decided to be a musician; at first a concert pianist, studying with Humperdinck he turned to composition.

"His work falls into three distinct periods. First, the student period, when he was definitely under the influence of his German teachers. In his second style he leaned toward the Frenchmen, and

faithfully embodied in this revised version. Nothing has been added that would not have been sanctioned by the composer. I have no doubt that with these changes and amplifications the orchestration will 'sound' more readily, and present this very fine work to its very best advantage. I hope that in the improved form it will soon become one of the most useful compositions in the regular working repertory of every Symphony Orchestra, in this country as well as abroad."

Griffes died in April, 1920. Should not "for that year" read "1919"?—P. H.



also showed his fondness for the Russian Orientalism that was to appear as the mysticism of his later works. . . . The third period shows his modern trend; a grasping for something less rigid than the tempered scale, a medium to sound the overtones he wanted us to hear."*

* * *

"Clouds" (1916) was first performed by the Philadelphia Symphony Orchestra on December 19, 1919. "The White Peacock" (1915) was also played at this concert in Philadelphia, as were Griffes's "Bacchanale" and "Notturno"; but "The White Peacock" had been performed in June, 1919, at the Rivoli Theatre, New York, with stage setting and action. It was performed at the Shubert Theatre in Boston on March 27, 1922, at an entertainment by the Adolph Bolm Ballet Intime for the rebuilding of the Municipal School of Music in Rheims. Enid Brunova mimed the Peacock. The orchestra was led by Carlos Salzedo.

* * *

The list of Griffes's compositions includes: "The Karin of Koridwen," a dance-drama for five wind instruments, celesta, harp, and pianoforte (Neighborhood Playhouse, New York, 1917); "Schojo," Japanese mime-play (performed by Michio Itow at A. Bolm's Ballet Intime Booth Theatre, New York, 1917); Poem for flute and orchestra (New York Symphony Society, November 16, 1919—Georges Barrère, flutist); a set of orchestral pieces rearranged from pianoforte works; a set of Japanese folk-songs harmonized and provided with an accompaniment for miniature orchestra; Three Songs for soprano an orchestra, Op. 11 (Philadelphia Symphony Orchestra with Marcia Van Dresser, March 24, 1919); Two Pieces for string quartet (played by the Flonzaley Quartet, season of 1918–19); Sonata for pianoforte, Three Tone Images, for voice and pianoforte, Op. 3; Two Rondels for voice and pianoforte, Op. 4;

*John Tasker Howard in "Our American Music: Three Hundred Years of It" (New York, 1931).



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Three Tone Pictures for pianoforte, Op. 5; Three Fantasy Pieces for pianoforte, Op. 6; Roman Sketches for pianoforte, Op. 7; "The Pleasure Dome of Kubla Khan" for orchestra, Op. 8; Three Songs, Op. 9; Five Poems of Ancient China and Japan for voice and pianoforte, Op. 10; Salut au Monde (Walt Whitman)*; Festival Dances; two posthumous songs (poems by John Masefield), "An Old Song Resung" and "Sorrow of Mydath."

* * *

Notes about other performances of Griffes's music in Boston:

Music for Itow's Japanese Dances, December 7, 1917, at the third of the entertainments given by Roshanara, Mr. Itow, Miss Lindahl, Mr. Rector, and others at the Wilbur Theatre. Rosalie Miller sang one of his Rondels on January 9, 1918. His "Lake at Evening," and Scherzo, Op. 6, No. 3, were played by Mr. Gebhard, December 10, 1918; has "The Fountain of the Aqua Paola" and "Nightfall" by Winifred Christie, February 7, 1919; a Fantasy Piece by Rudolph Reuter, February 15, 1919; "The Fountain of the Aqua Paola," by Mr. Reuter January 24, 1920. "The White Peacock" has also been performed as a piano piece. There have been later performances of the piano pieces.

At concerts of the Boston Flute Players Club, April 13, 1924, Scherzo for piano played by J. M. Sanromá; February 19, 1928, songs: "In a Myrtle Shade" and "Lament of Ian the Proud," sung by Roland E. Partridge, tenor.

Songs: "So-fei Gathering Flowers" (poem by Wang Chang-Ling) and "The Old Temple Among the Mountains," sung by Minerva Blanchard at a Dramatic Recital of the New England Conservatory on December 12 and 13, 1919; Three Indian Songs from "The Garden of Kama," sung by Theo. Karle, April 7, 1920; Two Songs sung by Eva Gauthier at a Cecilia Society's concert on April 22, 1920; "Waikiki," sung by Madame Gauthier on December 8, 1920.

*Left unfinished at the death of Griffes. Manuscript deciphered and revised by Edmund Rickett. Produced April 22, 1922, at the Neighborhood Playhouse. Wind instruments, harps, percussion, and pianoforte conducted by Georges Barrère. Ian Maclaren read the poem of Walt Whitman. Hunter Sawyer, Sol Friedman, Basante Koomar Roy, Mr. Bakhtiar sang or performed rituals. The Festival Dancers took part.



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CHARLES TOMLINSON GRIFFES

By A. Walter Kramer

(Musical America, May 22, 1920)

I wonder how many who have heard the name of Griffes in the last five years, during which his music has been given hearings from time to time, know what a task this gifted young composer set himself. I doubt if more than a handful of close friends, with whom he discussed his work, are informed of the battle he fought to express himself in his art, ever adhering to the highest ideals, making concessions neither for public favor nor professional eminence. His position, like that of many composers, who in our hectic times have to earn their daily bread, was a difficult one. *He was a composer;* of that there can be no doubt. But composers in America today cannot be composers seven days a week. Serious composition does not yield an income on which a man can live. To compose music, without holding a position from which to live, one must be one of two things, affluent or endowed. Most composers are neither. Charles T. Griffes taught music at the Hackley School in Tarrytown, N.Y. There he worked, and there he composed his music in the time that he had remaining from his professional duties as teacher.

Some seven years ago I first met him, when he had put forward his shorter pieces for the piano. They had attracted my attention. I had seen some songs of his before that, a group issued by the house of Schirmer shortly after his return from Germany, where he had studied composition with the composer of "Hänsel und Gretel." Excellent *Lieder* they were, indicative of no especial individuality. But when his piano works came out, I immediately recognized

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that Griffes had something to say. He had undergone a complete musical metamorphosis. His viewpoint had changed. The Teutonic influence was gone; a Gallic feeling had replaced it. We talked about this several times and he very logically explained to me the why and wherefore of it. Those earlier *Lieder* he considered more the result of composition study than his own musical expression. And the consistency with which he worked in his new style—it was only a new style of course to those of us who knew the *Lieder*—convinced me as the years went by that this was his real expression. . . .

It was that able pianist, Leslie J. Hodgson, who first brought Griffes's piano music to a hearing. Through Mr. Hodgson I met Griffes; in one of his recitals in New York in April, 1914, he played Griffes's "The Lake at Evening," one of the set of Tone Pictures, Op. 5, and in December of the same year the Barcarolle from Op. 6.

Mr. Hodgson's championship of his music gave Griffes courage. Up to that time he had been unperformed, and with the exception of the set of early songs referred to above, unpublished. Rudolph Ganz admired the piano pieces when they came out, and Georges Barrère performed several of them in versions made by the composer for wood-winds and harp at one of his concerts of the Barrère Ensemble. Griffes began to see light. He did a ballet, "The Kairn of Koridwen," which was produced a number of times at the Neighborhood Playhouse, New York, in 1917. It was scored for wood-winds and piano and, if I remember rightly, Nikolai Sokoloff, the present conductor of the Cleveland Symphony Orchestra, conducted these performances. In the fall of 1918 he met Adolph Bolm, when the great Russian artist first put on the "Ballet Intime" at the Booth Theatre in New York. Griffes immediately felt the inspiration of an association with this distinguished artist and he went to work with new zeal.

He produced a number of "dance-poems," among them his Japanese "Sho-Jo," which was given there, the Japanese dancer, Michio Itow, performing it. And in the association of the "Ballet Intime" he met that superb artist, Eva Gauthier, another spirit whose encouragement and interest in his music meant so much to him. Miss Gauthier gave him the Japanese themes which he used in "Sho-Jo," themes, which she had collected when she lived in the Orient. For her he wrote his "Songs of Ancient China and Japan," and at the

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time of his passing he was setting for her a group of folksongs of Java.

Among other works were two movements for string quartet, which came to the attention of Adolfo Betti and were given by the Flonzaley Quartet at the MacDowell Club, New York, in February, 1918, on which occasion Griffes himself played his Piano Sonata. That sonata had a hearing in Chicago this year from Rudolph Reuter. Some of the serious singers took notice of his songs, Marcia Van Dresser doing the three Fiona Macleod songs with the Philadelphia Orchestra last season, Vera Janacopulos doing them with Griffes at the piano at Æolian Hall, New York, last season, and Elizabeth Rothwell doing "Thy Dark Eyes to Mine" last December in her New York recital. I make no attempt to mention everybody who sang a Griffes song, though I can assure my readers that they are not as numerous as those who have sung songs by less gifted and also less serious composers.

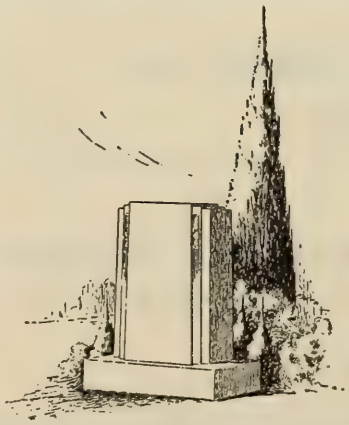
Then came the two big performances of this year, Georges Barrère's giving the Poème for flute and orchestra at a concert of the New York Symphony in New York on November 16, 1919, and Pierre Monteux's performing the tone poem, "The Pleasure Dome of Kubla Khan," with the Boston Symphony Orchestra. And when it made good in Boston, Mr. Monteux decided to give it in New York also, and did so on the evening of December 4. I remember well Griffes showing me his notices of the Boston performances; he felt that he had done something in gaining the approval of those "doctors of music" in the Athens of America! Came the New York performance of "Kubla," and with it a genuine success. I heard it and I rejoiced in the felicity of his orchestral expression. I wrote Griffes about "Kubla," and I praised it in reviewing the concert in *Musical America*. From Tarrytown I got a letter from him in reply: it was written December 10, 1919, six days after that Boston Symphony's New York performance. He wrote that letter in bed. I have the letter before me. And in it he said: "I have been feeling miserably all fall and had decided to give up my work here before our vacation came and go to Atlantic City for a week or two. Today was the day set for going, and then I had the bad luck to get pleurisy two days ago. The doctor thinks I may be able to go by Saturday." I never saw him again. About a week before "Kubla"

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was done in New York, he had come into my office to see me and had told me that he was not well. It was a shock to me to hear later that he was so ill, that he had never recovered from the pleurisy of which he spoke in his letter to me. And then, making inquiries from time to time, I learned that he was no better.

American music needs no patting on the back today. Of that I am certain. There is enough of our native music performed, but let it be clearly understood, not enough of the best of it. But what American music needs is aid to let it express itself without the problem of how the rent is to be paid. There never was a time in any country where this loomed up as a national problem more than it does here today. Charles T. Griffes died at the age of thirty-five, a victim of overwork. As I have said, he had his position at the school in Tarrytown, and although that enabled him to live out of town, which was of unquestionable advantage to his health, it also permitted him to stay at work late into the night, night after night, orchestrating, often laboring more than twenty hours a day for days at a time. For I know something of the quantity of music he set on paper these last five years; and that takes time. Only the other day, I learned from a friend that he had to copy all the orchestral parts of "Kubla Khan" himself, as he did not have the $250 to spare to have them copied! . . .

Griffes began with no more individuality in his music than hundreds of other Americans who write perfectly good music. He acquired one, however; not one that had the profile of a full-fledged master, but a rather well-defined line that was indicative of things. His technic grew from piece to piece. . . . What we must remember is that the music of Charles T. Griffes was just beginning. At thirty-five men do not write their "Ninth" symphonies, nor their "Götterdämmerungs." To me the tragedy of his passing is so keen, because I believe firmly that in the next ten years he would have written orchestral and other works that would probably have placed him in the first rank; keen because I feel that he passed away not because he was in ill health, but because his zeal, his ambition to achieve, made him put his physical powers to a test severer than they could endure. What promise lay before him! What worlds to conquer!



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"Daybreak" and "Siegfried's Rhine Journey" from "Dusk of the Gods"* Richard Wagner

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

The original text of "Götterdämmerung" was written in 1848–49. The title of the music-drama was then "Siegfrieds Tod." Wagner wrote to Theodore Uhlig from Zurich on August 9, 1849: "My friend Liszt is devilish keen that I should write an opera for Paris. . . . I have now, besides 'Siegfried' ('Siegfrieds Tod'), two tragic and two comic operatic plots in my head, none of them, however, suitable for a French production. I have also a fifth as to which I am indifferent in what tongue it sees daylight—'Jesus of Nazareth.'" The tragic plots were "Wieland the Smith" and "Achilles"; the comic, "The Mastersingers of Nuremberg" and "Young Siegfried."

The text of "Siegfrieds Tod" was remodelled before 1855. The score was completed in 1874.

* * *

Morning Dawn. This is the scene just before Siegfried and

*"Die Götterdämmerung" means literally "God's Gloaming." The English versions of the opera are usually called "The Dusk of the Gods" or "The Twilight of the Gods."—George Bernard Shaw in "The Perfect Wagnerite." Shaw preferred "Night Falls on the Gods" for a title.

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Brünnhilde come out of the cave after hours of happiness. She has taught him the wisdom of the gods. Siegfried swears eternal fidelity, and as a pledge gives her the curse-bearing ring which he has worn. She gives him her horse Grane and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the home of the Gibichungs. She watches him making his way down the valley. The sound of his horn comes to her from afar. The motives are those of Fate, Siegfried the Hero, Brünnhilde the Wife, the Ride of the Valkyries. There is then a skip in the concert version to the last and rapturous measures of the parting scene, with a climax worked out of Siegfried's Wonder Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's Rhine Journey. Wagner called this section of the opera an orchestral scherzo. It is the interlude between the Prologue and the first act. The Interlude is in three parts. The first is a working-up of Siegfried's Horn Call and part of the Fire motive, with use afterwards of the Wander Song. The second part begins with a full orchestral outburst. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhinegold motive, and at last the Nibelungs' Power for Evil music. When Pierre Monteux conducted this excerpt on April 21, 1922, he substituted final pages of "Dusk of the Gods" in place of Hans Richter's addition of a few measures of the Walhalla motive ("Rhinegold," Scene II). In Humperdinck's concert version of Siegfried's Journey, the ending is a crescendo based on the triplet figure from Siegfried's Horn Call.

* * *

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav



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Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felice Kaschowska, Hedwig Reil. Anton Seidl conducted.

Siegfried's Funeral music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

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Symphony No. 2, D major, Op. 43 Jean Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony has been performed at these concerts, January 1, 1910, January 7, 1911, March 10, 1916, November 11, 1921, March 7, 1924, October 18, 1929. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's; "Don Juan."

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is worked, and secondry motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section.

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The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

*
* *

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

*
* *

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's study of Sibelius:—

"From its earliest origin the folk-music of the Finns seems to

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have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

"'The Kantele* of care is carved
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Can not sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.'

*The Kantele is a Finnish musical stringed instrument of the gusli family, something like the cimbalom of the gypsies. The soundbox is of pine or birch; the strings, in number from five to thirteen, or even more, are now of wire; in earlier times they were probably of horse-hair. The tuning of the thirteen-stringed kantele is for the scale of G minor, sometimes G major.

The gusli (gusslee, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (Leningrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteen and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre December 19, 1910.—P. H.

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"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not

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the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of fungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

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Berlioz wrote: "The quality of the trumpet tone is noble and brilliant . . . It lends itself to the expression of all energetic and lofty and grand sentiments and to the majority of tragic accents."

* * * *

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GUSTAV THEODORE HOLST

The name of this composer, who was born at Cheltenham, England, on September 21, 1874, and whose home is at London, was, before 1918, Gustavus Theodore von Holst. He is of Swedish extraction on his father's side; of English on his mother's. Sweden was master of the Baltic when the Holst family lived there. Branches of the family settled in Riga and Dantzig when the latter city was Polish. The Holst family went from Sweden to Russia early in the eighteenth century; the great-grandfather of the composer arrived in England about 1808. Although Gustav has no Teutonic blood, his offer to serve in the educational scheme of the Young Men's Christian Association in the World War brought with the acceptance the hint that in consequence of the feeling in England against the Germans, his aid would be of more value if his patronymic were Anglicized. He therefore took legal steps to omit the "von."*

Adolf Holst, the father of Gustav, made Cheltenham his abiding place. He there became known as an organist and a pianist. He played the organ and was a choir-director at Wyck Rissington, Gloucestershire. In 1893 he entered the Royal College of Music, London, where he studied composition with Villiers Stanwood, the

*Yet his compositions in the Boston Public Library are indexed under "Von Holst." This is not the only instance of queer cataloguing. If "Von Holst," why not "Van Beethoven"?



piano with Herbert Francis Sharpe, the trombone with Case, the organ with Hoyte, and theory with Rockstro. In 1895 he obtained a scholarship in composition. Neuritis obliged him to abandon the organ and the piano.

Having left the College in 1898, he played the trombone in the orchestra of the Carl Rosa English Opera Company; later in the Scottish Orchestra. In 1903 he became music-master at Edward Alleyn School, Dulwich (1903–19); Passmore Edwards Institute (1904–7); St. Paul's Girls' School from 1905, Morley College from 1907, Reading College (1919–23), and he has taught composition at the Royal College of Music from 1919. In 1924 he was elected Fellow of the Royal College of Music. He made several journeys to the Orient and served with the Salonika Expeditionary Force. In 1923 he visited the United States.

His first appearance in public was as the conductor of his Suite de Ballet, performed at a Patrons' Fund* concert at the Royal College of Music on May 20, 1904.

* * *

*The Patron's Fund was established in 1903, by S. Ernest Palmer, who gave the Royal College of Music £27,000 for the encouragement of composition by the younger British musicians. The fund was chiefly used in giving orchestral and other concerts, at which the works of British composers were presented, and at which the younger performers and singers were given an opportunity.

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Holst is a voluminous composer. The following list of his works is probably incomplete:

STAGE WORKS: "The Revoke," opera in one act, Op. 1 (1895, MS.—not performed); "The Youth's Choice" (1902, MS.—not performed); "Sita," opera in three acts, Op. 23 (1906, MS.—not performed).

"Savitri,"* opera di camera, Op. 25 (1908). Lyric Theatre, Hammersmith, June 23, 24, 1921: Dorothy Silk, Steuart Wilson, Clive Carey. Covent Garden, Arthur Bliss conducted. June, 1923: Dorothy Silk, William Heseltine, Joseph Farrington. An episode from "The Mahabharata." Female chorus, unseen, sings on a vowel sound. Two string quartets, a doublebass, two flutes, and an English horn, Komisarjevsky designed scenery and costumes. Revivals on January 9, 1924; on December 1, 1931.

"The Perfect Fool," libretto by Holst, not without a vein of parody (1921). Produced at Covent Garden, London, on May 14, 1923: The Fool, Raymond Elles; The Mother, Edna Thornton; The Wizard, Robert Parker; The Princess, Maggie Teyte; The Troubadour, Walter Hyde; The Traveller, Frederic Collier; A Peasant, Sydney Russell. Eugene Goossens, conductor. Covent Garden, June, 1923.

"At the Boar's Head." Libretto a connected action in the Eastcheap tavern, compounded of scenes from the first and second parts of Shakespeare's "Henry the Fourth." Music mostly derived from old English folk-songs and dances. Produced by the British National Opera Company at Manchester April 3, 1925; Falstaff, Norman Allin; Prince Hall, Tudor Davies; Pistol,

* "'Savitri' appears to me one of the purest, most profound, most finished works of contemporaneous English musical art."—G. Jean-Aubry in "La Musique et les Nations," 1922.

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Choral Ballet, "The Morning of the Year" (1927). Words by Steuart Wilson.

Choral Ballet, "The Golden Goose." Liverpool, January 11, 1929. On Warwick Castle Grounds, July 4, 1929.

ORCHESTRAL (without and with voice or solo instrument): "Clear and Cool," five-part chorus with orchestra, Op. 5; "Ormults Drapa," scene for baritone and orchestra, Op. 6 (composed in 1898, MS.—not performed); "Walt Whitman," overture, Op. 7 (1899, MS.—not performed); "Cotswolds," symphony, Op. 8 (composed in 1900, performed at Bournemouth in 1902); "Ballet" suite, Op. 10 (1900); "Song of the Night," violin and orchestra, Op. 10, No. 1 (1905, MS.—not performed); "Indra," symphonic poem, Op. 13 (1903, MS.—not performed); "King Estmere," Ballad for chorus and orchestra, Op. 7 (1903); "The Mystic Trumpeter" (Walt Whitman), soprano solo and orchestra, Op. 18 (1904); Marching Song, Country Song, small orchestra (1906); "Songs of the West," orchestra, Op. 21*a* (1907, MS.); Somerset Rhapsody, for orchestra, Op. 21*b* (1907, MS.); Choral Hymns from the "Rig-Veda," Op. 26—Group 1, mixed chorus and orchestra; Group 2, female voices and orchestra; Group 3, female voices and harp; Group 4, male voices and orchestra (1908, 1909, 1910, 1912, respectively); Incidental music to "A Vision of Dame Christian," a masque, Op. 27*a* (1909, MS.); Incidental music to Stepney pageant for children, Op. 27*b* (1909, MS.); First Suite for military

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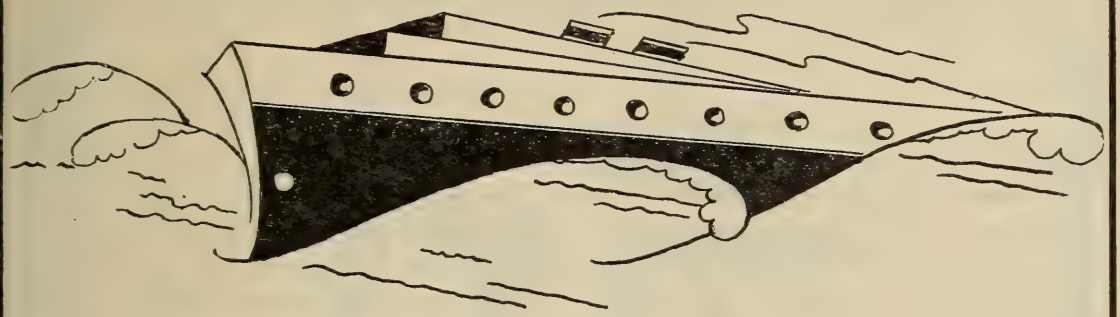
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*Promenade Concert, London, September, 1922. The opera was not produced until 1923.

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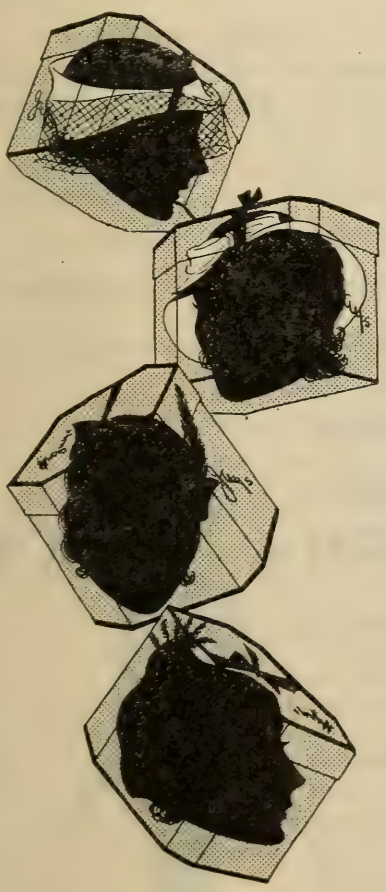
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VOCAL WITHOUT ORCHESTRA: Five Part Songs (1900); Six baritone songs, Op. 15 (1902); Songs from "The Princess," female voices, Op. 20*a* (1911); Four Carols, mixed voices, Op. 20*b* (1911); Part Songs for mixed voices, Op. 34 (1916); Four songs for voice and violin, Op. 35*c* (1916); Six Choral Folk Songs. Op. 36-II (1916); Part Songs for Children, Op. 37-I (1917); Part Song with strings (London, May, 1927). Settings of poems by Humbert Wolfe, sung by Dorothy Silk in London on February 5, 1930.

* * *

Mr. Holst has been thus represented at the concerts of the Boston Symphony Orchestra in Boston:

1923. January 26, "The Planets." Pierre Monteux, conductor.

1927. February 10, "Ode to Death," poem by Walt Whitman, set to music for chorus and orchestra, Op. 38 (Cecilia Chorus). Dr. Koussevitzky, conductor.

"Beni Mora" was performed in Boston by The People's Symphony Orchestra, Theo. Wendt, conductor, on November 11, 1928.

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Mrs. Bliven-Charbonnel played at her recital on January 8, 1931, a piano scherzo based on a Northumbrian pipe-tune, "Newburn Lads."

Four songs for voice (Rulon Robison, tenor) and violin (Gaston Elcus) were sung at the Boston Flute Players' Club on January 17, 1932.

ST. PAUL'S SUITE FOR STRING ORCHESTRA . GUSTAV THEODORE HOLST

This Suite was composed in 1913. In 1905 Holst became music master of St. Paul's Girls' School. In 1909 he wrote incidental music (Op. 27*a*) to "A Vision of Dame Christian," a masque performed at this school.



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The Suite was written for the school orchestra. It is described as "mostly English in character, with a touch of Orientalism in the Intermezzo." In the last movement the tunes "Dargason" and "Green Sleeves" are used in combination. When the Suite was performed at a Symphony Concert in Queen's Hall, London, October 28, 1922, the composer conducted.

The St. Paul's Suite was performed at a MacDowell Club Concert, Arthur Fiedler conductor, on January 21, 1931.

(For Notes on "Hammersmith" see page 789)

BALLET MUSIC FROM THE OPERA "THE PERFECT FOOL"

GUSTAV THEODORE HOLST

This ballet music was written in 1918. It was performed for the first time at a Philharmonic concert in London on December 1, 1921. Albert Coates conducted. The opera was not produced until 1923. A fugal overture that might be played if desired as a prelude to the

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opera, performed publicly in London at a Promenade concert on October 19, 1923, was composed in 1922.

The Ballet Suite consists of dances for spirits of earth, water, and fire, "in which rhythms of irregular bars change their step constantly and give the feeling of continually jostling movement, made beautiful by scintillating color. Holst is a master of this device; the water spirits, who dance to a delicious time in liquid-sounding fifths, make the necessary point of contrast in the middle."

The opera (libretto by Holst) was produced by the British National Opera Company at Covent Garden, London, on May 14, 1923, Eugene Goossens, conductor: The Fool, Raymond Elles; His Mother, Edna Thornton; The Wizard, Robert Parker; The Princess, Maggie Teyte; The Troubadour, Walter Hyde; The Traveller, Frederic Collier; A Peasant, Sydney Russell.

In an interview Holst admitted that he "first conceived the idea and wrote the scenario for the opera as far back as August, 1908, but that a technical difficulty in the matter of production, which he did not solve until ten years later, delayed the completion of the work.

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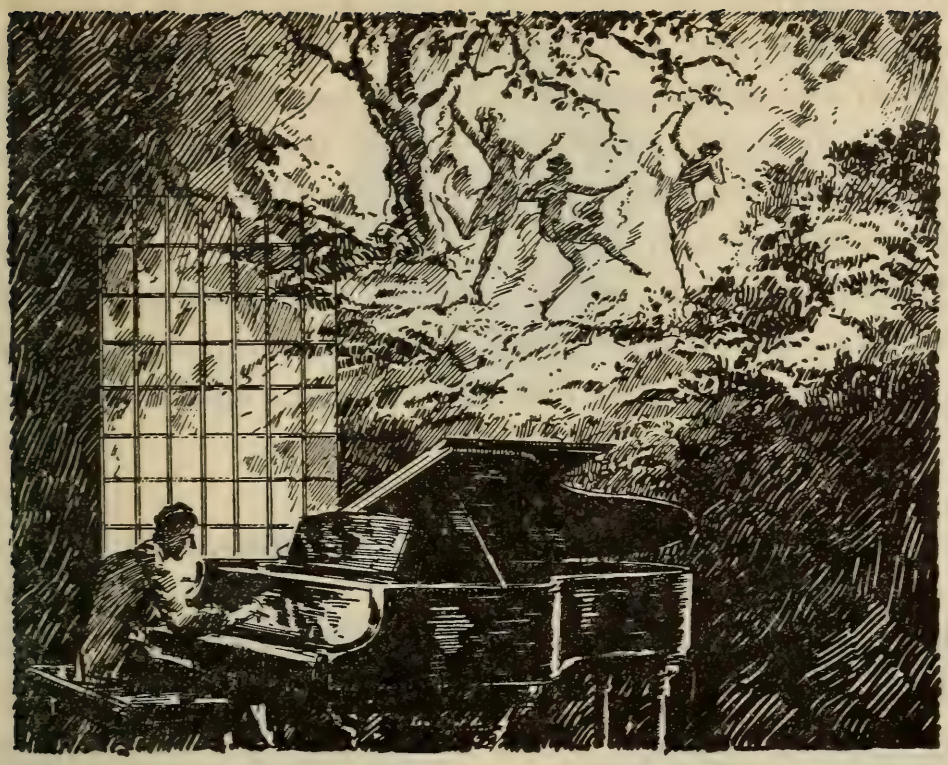
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In 1918 he rewrote the story and scenario, and was at work on the musical setting right up to last year. In this work he was loyally assisted by two of his pupils, to whom he has dedicated the opera—Miss Nora Day and Miss Vally Lasker, the former writing the orchestral score from his dictation, and the latter transcribing the pianoforte arrangement.

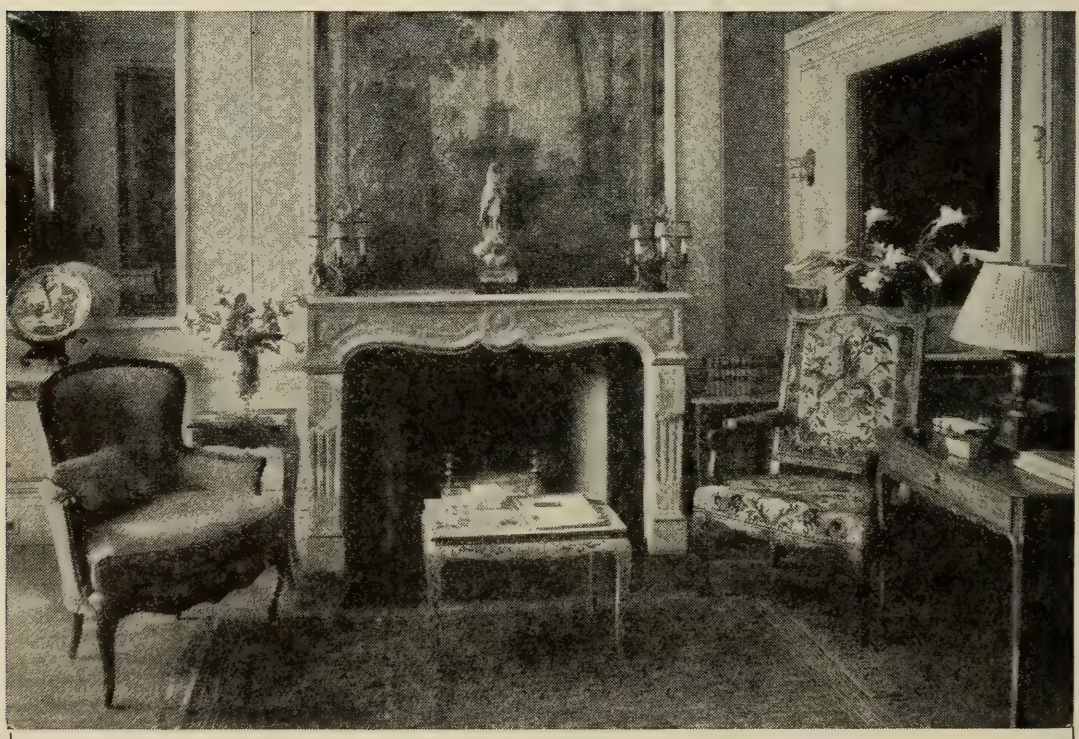
"The opera opens with a ballet, but will be preceded at Mr. Holst's request by a fugal overture, which, although not originally composed with the opera, was written last year, and had a special relationship to it."

∴

The ballet is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 4 trumpets, 3 trombones, bass tuba, kettledrums, bass drum, tambourine, cymbals, jingles (sleigh-bells), xylophone, celesta, and the usual strings.

∴

W. H. Haddon Squire told the story of the opera in a letter to the *Christian Science Monitor*. The letter was dated May 29, 1923:



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"As the curtain goes up a well is shown, over which towers a Stonehenge trilithon or stone arch. On the well is a silver chalice—reminiscent at once, of course, to the parody seeker, of the Grail Cup and Parsifal, whose very name in its Gallic form signifies Companion of the Cup or Vase. Standing by is a maleficent Wizard performing a magic rite. He calls on fire, water, and earth to aid in compounding a love potion which will make him irresistible to the Princess, who is about to choose a husband. After the elements have 'obliged' with a short and effective ballet, there enters a Mother dragging her son the Fool, of whom it has been predicted: 'He wins a bride with a glance of his eye; with a look he kills a foe; he achieves where others fail—with one word.' A true mother, she looks past his somewhat severe moral and intellectual limitations, for as an exponent of the art of slumber he could give the fat boy in 'Pickwick' a start and be asleep first every time.

"The hitherto preoccupied Wizard now catches sight of the Mother. In his best professional manner he begins a horrific curse: 'Cursed be the man who hears my voice or sees me—.' The Mother, however, covers the Wizard with confusion by pointing out that she is not a man. Failing to perceive the presence of the Fool, who, meanwhile, has gone to sleep, the embarrassed Wizard unbends in conversation. Thaumaturgus' pride outruns discretion and he explains the wonders of the potion which he has just brewed. As conversation flags the Wizard grows drowsy, and the Mother, forcing the potion down the throat of her son, refills the cup with water.

"The Princess now appears and the Wizard hastily drinks what he believes is the potion. Water, he discovers, has its own magic; for instead of a Prince Charming the Princess sees him for what he really is—an elderly and ridiculous wizard. Amid the titters and sneers of her courtiers she pokes fun at

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him and the unwary necromancer departs, using what is known in less exalted circles as 'language.'

"The Princess is then wooed by two escaped operatic characters. The first, a Troubadour, warbles in the best Donizetti or early Verdi manner, 'She shall be mine,' to a tonic-dominant repeated-chord accompaniment, while the retainers reiterate 'She shall be thine.' But, alas, the Troubadour's voice cracks on a top note, and the Princess, who is a much better singer herself, dismisses him. The second wooer has, in spite of the high rate of exchange, brought over from Bayreuth a choice stock of Wagnerian alliterations, including 'Hail thee, Highborn! Holiest happiness, wholesomest health dwell with Thee daily,' with *leit-motifen* to match.*

"At this point the Fool, awakened by the Wagnerian din, looks at the Princess, who thereupon loses both her head and her heart. The Wizard returns to destroy them with fire, but the sleepy Fool, with his head forcibly held in the right direction by his Mother, kills him with a look. The enraptured Princess asks the Fool if he loves her, and the Fool, after an emphatic 'No,' his first and only word throughout the opera, promptly goes to sleep again. Priests enter to crown the 'Perfect Fool,' and the curtain drops.

"Obviously, with a little ingenuity all sorts of interpretations may be extracted from this story. One critic claims that for the first time in operatic history a composer sings the praises of water. Another surmises that the

*"The Traveller—the Wanderer—Wotan, with a long, thin stick to represent the ash, and clad in what looks like a rainproof overcoat, on his part sings: 'Vaulting Vengeance my bosom burneth. Vilest Villainy Vaunteth,' and so on."—From another London critic.

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bewitched Princess is the public and 'The Fool' may represent the Cinema, which is dumb and blind, and perhaps utterly silly."

Another wrote:

"The spirit of burlesque in the story is reproduced in the music. The Traveller and The Troubadour are imported bodily from Wagnerian and Verdian opera, with orchestration complete—a clever piece of satire. The other music is completely original and distinguished by a style that is unmistakably English in its affinity with folk-song, its tunefulness and individuality. It is not all parody. Mr. Holst can charm, as in the ballets, and he can strike a dramatic note with conviction, as in the scene of the fire and the fleeing refugees, and in all can and does provide much that is new."

* * *

Ernest Newman wrote to the *Manchester Guardian* of July 6, 1923:

"The parody of the Italian style, in the person of The Troubadour, is good, but not dazzling. The parody of Wagner, in The Traveller (got up, of course, as our old friend The Wanderer, in the 'Ring'), is, however, in the language of the day, perfectly priceless. This is by far the best imitation of another composer's style that I have ever come across. I would wager that nine Wagner-lovers out of ten, walking into Covent Garden when this scene was in progress, and not knowing what opera was being played, would believe they had struck the middle of 'Siegfried.' The whole bag of tricks is there—the 'Wanderer' modulations, the typical Wagner crescendo, the bass clarinet theme, the Wagner turn, and all the rest of it; and, as with The Wanderer, we feel that The Traveller is just keeping his end up in the maelstrom of tone—but only just. And at no point can we say that any actual phrase of Wagner is being definitely guyed: it is simply that the general cast of Wagner's mind is infallibly seized upon and reproduced in music of Holst's own."

* * *

The first performance of this ballet music in the United States was in New York by the Symphony Society, Walter Damrosch conductor, on March 30, 1924. Holst's Fugal Overture was performed at the same concert for the first time in this country.

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PRELUDE AND SCHERZO, "HAMMERSMITH" . GUSTAV THEODORE HOLST

"Hammersmith" was performed for the first time at a symphony concert of the British Broadcasting Corporation, London, on November 25, 1931. Adrian Boult was the conductor. The programme also comprised Haydn's Symphony in G, No. 88; Mozart's Konzertante Symphonie for violin (Albert Sammons), viola (Lionel Tertis), and orchestra (K 364); Walton's "Belshazzar's Feast"* (first performance in London, Stuart Robertson, baritone, and the National Chorus).

*First performance at the Leeds (England) Festival, October 8, 1931, the Leeds Choir and the London Symphony Orchestra. Dennis Noble, solo baritone; Malcolm Sargent, conductor.

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Notes on "Hammersmith" were written for the Programme Book of the B. B. C. by D. Millar Craig. It appears from these notes that Holst has lived for many years in London, "in the comparatively peaceful oasis which Kipling made illustrious as Brugglesmith." Holst is quoted by Mr. Craig as saying of this new work: "As far as the work owes anything to outside influences, it is the result of living in Hammersmith for thirty-nine years on and off and wanting to express my feelings for the place in music; also it is the result of a B. B. C. invitation to write something for their military band; and just as I was going to start on the work I read A. P. Herbert's 'Water Gipsies.' There is no programme and no attempt to depict any person or incident. The only two things that I think were in my mind were (1) a district crowded with cockneys, which would be overcrowded if it were not for the everlasting good-humor of the people concerned, and (2) the background of the river, that was there before the crowd and will be there presumably long after, and which goes on its way largely unnoticed and apparently quite unconcerned."

Holst wrote two different versions of "Hammersmith," "neither a mere arrangement of the other"—one for modern concert orchestra, one for military band.

The score of the orchestral version calls on "piccolo, English horn, and bass clarinet, in addition to the usual wood-wind, four horns, three trumpets, two tenor trombones, bass trombone and tuba, kettledrums, percussion instruments, and strings."

The Prelude begins gently Andante quasi adagio, "with a theme for basses and violas which, with only slight modification, is the



ground bass throughout. Above it two bassoons announce a long subject which flute and violas repeat after them. Piccolo and trumpet break in one after the other, piccolo very softly and trumpet fortissimo, with the instruction 'coarse tone,' with a capricious phrase which afterwards becomes subject No. 5, and for a moment the music grows in strength and speed, to die away as suddenly.

"The Scherzo is begun by two flutes, without accompaniment. One clarinet follows, in fugal fashion, with the same subject, bass clarinet, horns, and lower strings entering next. A counter-subject is announced first by clarinet and viola, and with the next entry of the subject there is another counter-subject on the piccolo and flute. A climax is quickly reached, and then two trumpets, above a reiterated bass, leaping up and down a minor ninth, enter with a second subject. It appeared first close on the heels of the subject quoted as No. 2" (the long subject announced by bassoons in the prelude). "Horns and upper strings follow, then flute and clarinet, and soon most of the orchestra joins in the fun; in the development of the new subject, No. 4" (preceding counter-subject first announced by clarinet and viola) "takes a sturdy share, part of No. 3" (the motive for two flutes at the beginning of the Scherzo) "now blended with it. It is closed by a brief English horn solo, with a slower version of No. 4" (counter-subject first given to clarinet and viola) "and a momentary echo of the opening.

"The Trio is a short and concise fugal movement, at first a string quartet. Wood-wind instruments, horns, and the other strings join to close this section. The returning Scherzo begins over a new basso ostinato." The texture is even more closely knit than before, and with an imposing volume of tone we reach a broad allargando. Coda: "The piece is rounded off by a return of poco adagio in which the basses have the same figure as at the beginning of the Prelude." The oboe plays a slow form of the subject previously



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given to two trumpets, "snatches of the other subjects following; the original bass persists to the end, muted strings having the very last word."

The first performance of "Hammersmith" in the United States was by the Boston Symphony Orchestra at Providence, R.I., Mr. Holst, guest conductor, on January 19, 1932.

* * *

M. D. Calvocoressi contributed an article to *The Daily Telegraph* (London) of December 5, 1931, entitled "A Word for Pure Music: Gustav Holst's 'Hammersmith' ":

"Last week Mr. Constant Lambert, referring to the first performances of Gustav Holst's 'Hammersmith' and Walton's 'Belshazzar's Feast,' wrote in the B. B. C. programme:

" 'I am glad to see that both the new English works to be played tonight have titles. Definite proper-name and place-name titles at that. For once we will be spared the rigmarole about "pure music," "abstract form," "objective emotion," and so on, the usual half-apologetic, half-arrogant fanfare that preludes any first performance of a young composer's work.'

"Mr. Lambert is quite right in objecting to this particular form of preliminary fanfare; and I feel sure that he, and all of us with him, will extend this dislike to preliminary fanfares of all kinds. Let us also cordially agree with him that the catch-words 'abstract form' and 'objective emotion' now current—even assuming that they mean anything different from what musicians and music-lovers have known time out of mind—are being grotesquely misused.

"But, leaving aside the question of 'Belshazzar's Feast' (for the notion of an 'abstract' oratorio without title or subject-matter is, very fortunately, still unborn), let us ask ourselves, with reference not only to Holst's 'Hammersmith' but to all works bearing titles that suggest definite data, whether it can serve any good purpose to

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object to their being considered as 'pure' music—as music standing on its own independent rights and in need of no adventitious aid.

"For many years a number of us have been striving to counteract the influence of a certain kind of 'appreciationists,' who honestly believe that the way to foster an understanding of music is to speak of music in terms of something else— as if the tendency was not all too common without encouragement. These well-meaning people, never realizing that they are sowing obstacles all along the very road which they are trying to clear, do a lot of harm, often irremediable.

"When it comes to a student asking, in the correspondence column of a musical periodical, whether there exists a book 'giving the programmes of all Beethoven's sonatas,' or another inquirer clamoring for the programme of Grieg's 'Anitra's Dance,' surely it is high time for even the most zealous advocates of the 'fate-knocking-at-the-door' type of comment to feel the need for caution.

"Last summer, the Anglo-American Music Education Conference at Lausanne passed a resolution to the effect that the main object of the study of musical appreciation was to develop 'the ability to hear music in its own terms and not in terms of association with other experiences'—that is to say, in terms of 'pure' music.

"In the current issue of the *Musical Times,* Mr. Forbes Milne points out that this does not imply 'that analogy is inadmissible in teaching, still less that imaginative titles or programmes are to be disregarded. . . . One has to take average common-sense for granted.'

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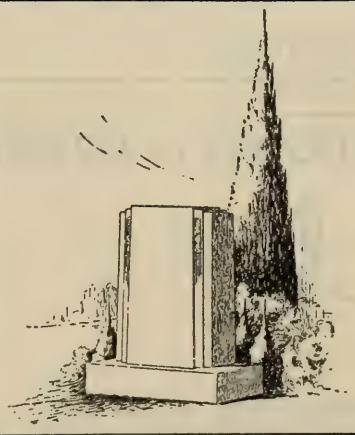
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"Mistrust of programme music is a superstition which died hard, and in its time did as much harm as the present craze, in certain quarters, for programmes at all costs, and exactly in the same way —by tending to blind people to the value of the music quite apart from any question of programme. It would never have arisen had people tackled programme music in an unprejudiced spirit and judged each example of it on its own intrinsic merits. Nor, conversely, would it have become needful to fight off the tendency to seek programmes everywhere which followed upon this initial misunderstanding.

"Take, for instance, Holst's 'Hammersmith,' with its title and the additional information given in the notice, that 'as far as the work owes anything to outside influences, it is the result of living in Hammersmith and wanting to express my feelings for the place in music. There is no programme and no attempt to depict any person or incident. The only two things that I think were in my mind were (1) a district crowded with Cockneys . . . and (2) the background of the river.'

"Both the crowd and the river are perfectly legitimate themes for musical inspiration—themes whose association and idiosyncrasies account for the form of the work and the quality of the music, which are the only things that matter. And surely it would have been impossible to warn listeners more emphatically than Holst has done against attempts to connect the music with the concrete impressions which may have inspired it.

"Granting that a few theorists, and also a few composers, are by their exaggerations giving 'pure' music a bad name, it would be a great pity if the ground so arduously gained toward encouraging the uninitiated to think of music in terms of music—exactly as others are encouraging them to think of paintings in terms of painting and not of subjects or stories—should be imperilled by misinterpreted statements. I feel quite sure that this is the very last thing which Mr. Constant Lambert would wish to happen; and this is my only reason for having taken a sentence from an article of his as a pretext for the above remarks."



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A PARISIAN AT HOME: FOLK SONG AND FOLK DANCE

By Harry Haurowitz Mischa-Léon

(*Daily Telegraph*, London, October 28, 1922)

All dressed in cerise, reclining on her couch, with a magazine in her long white hands, surrounded by empty chairs, which in the course of the afternoon had been left by one visitor after another, she received me with an enthusiastic: "Oh! at last you are in Paris again! I am sure you have been here over a week before you found your way out to me. . . . No—no—no! Don't deny it! You have been seen the other day on 'Boul. Mich,' sitting outside a café conversing with a lot of ladies and gentlemen, who were laughing at the top of their voices. But where in the world have you been roaming all this time—I suppose singing your soul out for some black eyes in Spain, being poisoned in Vienna of bad food and Hungarian champagne, and spending the rest of your time on the 'Great Northern and Midland' Railways, eh?"

The lady who spoke was the once famous Spanish prima donna, for whom many years ago gallant toreadors, men like Raspetti, Balliada, and Maradones, time after time risked their lives in reckless bull-fights only for a kiss thrown from her hand and a smile from her warm eyes under the mantilla, when she in reward leaned forward in her loge and threw her perfumed lace handkerchief over the balustrade. Strange to think that this wonderful lady is the same world-famous "mezzo" who through an age inspired the great Slav poet in such a degree that he gave up his country and all he possessed only to be near her!

A few days later she had arranged a great reception in costumes in her immense atelier. Her secretary—a Polish sculptor—was entrusted with the entire arrangement. Needless to say that when the evening came the atelier was not an atelier any more. It was

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transformed into an Aladdin's cave, in cerise. Light effects—flowers, fruits, crystals, confetti, even the sparkling Burgundy ran cerise-tinted in the cups. In the centre, outstretched on her *chaise longue,* lay the 80-year old Carmencita, all dressed in white crêpe de Chine, with her big black-brown eyes gleaming and glowing, as if they had remained twenty years old. Perhaps nowhere on earth are the women in such a high degree women as they are in Spain. Consequently, in few other countries is it understood as it is in Spain what a drama it is for a beautiful life-thirsty women to age! The entire tragi-comedy of human life lies in the transformation. About three hundred people were present, among them many strange and fascinating personalities recruited from the international battalion of writers, singers, painters, actors, sculptors, and dancers in Paris. What a cinema of situations! What a firework of "esprit!" The entertainment starts. First, Scandinavian folk-dances. The young people wear Danish, Norwegian, and Swedish national costumes, which stand perfect to their water-blue eyes and flaxen hair. They dance well—real peasant dances, with swinging and stamping on the ground; but the dances are cold and uninteresting—dances in which only bodily force is the keynote, bereaved of all charm, grace, and intellectuality. After this comes a Saracen dance, exhibited by a beautiful Grecian lady, veiled and dressed in Turkish costume, with a heavy stone-loaded tiara. The lady, a countess well known in Parisian society, is not young any more. Her appearance is Asiatic to perfection, and, standing almost quiet on the same spot, only swaying her body in harmonious rhythm, raising and lowering her head simultaneously with her extraordinary beautiful arms, she captures everybody, while noisy and monotonous Eastern music accompanies the dance.



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In her impersonation the entire Orient has been transplanted into this Parisian salon. One guesses easily a very adventurous life behind her dancing. She has lived a long time in Constantinople, speaks Turkish as well as Greek and French, but insists that the Turkish language is the most beautiful of them all. The next number on the programme is a scene from Spanish life, with a chorus from Sevilla and dancers imported from the "Imperiale" in Madrid. The tambourines and castanets commence. Lolitta, the blonde Barcelona beauty, sings her melodies so captivatingly that the entire atelier is in an uproar—everyone wants to stand near the little stage. Her older sister, Amelita, steps out from the group and starts the Flamingo. It flashes from her eyes and it blushes from her big, blood-red mouth. There is "powder" in this graceful body, which raises itself on its small feet. The silken petticoat lines up the languishing movements of hips and legs to the challenging sound of the tambourines and the dry, nervous voices of the singers. A young Armenian steps forward in national costume and sings in his mother-tongue a thrilling song. An Armenian singer is—if only in virtue of his nationality—certain of sympathy. No people have in the last fifty years suffered more than his. Pale, almost white, like Cerabean marble, he sings his songs with quiet

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fanaticism—a vibrating, half-veiled voice, slender and weak, like the resisting power of his country, while from his small, intense eyes, all the suffering of his race seems to radiate. Once finished he disappears—silently as he came. He had a message—he delivered it— the rest is nothing to him.

After this interesting but painful experience comes the Russian choir. Out from the deep basses—characteristic of their country—shines a clear high soprano—silver-white, like sunshine on a snow field. It is Mademoiselle Mariska, from the Opera in Moscow, now on her way to the States. Solemn and blonde, with that clear, pure voice shining through the cerise-twilight, she looks like a Scandinavian Madonna. After a short pause the climax of the evening has come—the balcony scene from "Romeo et Juliette," sung and acted by two of the finest lyric artists of our day. An entire miniature orchestra is to accompany the scene, and the stage setting consists, besides the marble steps, the balcony, and a fountain, which during the entire act pours its silvery rays into an onyx-basin, only of real trees and flower hedges. The light of the atelier is by the touch of a switch changed to a perfect imitation of moonlight, with the rays concentrated on the balcony. A murmur of admiration passes through the salon. The guests find themselves suddenly in the old garden outside Verona—transplanted, as it were, to the age of the Capulets and the Montagues. Our generation is certainly not born in a time when luck and real happiness are easily experienced. It has lost its illusions, alas! and has not yet learned to live without them; a cold experience gained in a world of strife has taken hold of us already in our youth. Is it, therefore, a wonder that all of us "left time behind us" and capitulated?

I thought all the while of the difficulties in "the return" to life. But the same problem had apparently occupied the Polish sculptor. As soon as the moonshine disappeared, together with the intoxi-

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cating and delirious caresses of this Romeo, the light changed with a refined brutality into a warm Oriental amber, while at the other end of the atelier a Japanese girl appeared with a live snake around her body and numberless coral strings around her little neck. Seventeen years of age, she is the daughter of a late famous Japanese admiral, and yellow, like certain houses in Regent-street.

She sings, she dances, she recites, she plays—all the time with this snake encircled and moving around her. She opens her arms, stretches them upwards towards the sun in rapture, silently, as if she walked in her sleep. She closes her eyes as in a dream of enchantment, her lips part and a tired smile of desire glides over her face—it is the entire soul-history she dances. In the course of two hours we have made acquaintance with half a dozen different races and their intimate life and art, only by attending a reception in a private house. This may perhaps seem very exotic and sometimes a bit tiresome; but there is no doubt that it helps to promote and excite interest in the world of art—all arts.

"The Planets": Suite for Large Orchestra, Op. 32

Gustav Theodore Holst

(Born at Cheltenham, England, on September 21, 1874; living in London)

Five movements of "The Planets" were produced at a concert of the Royal Philharmonic Society, London, on February 27, 1919. The conductor was Adrian C. Boult. The composer conducted the movements "Venus," "Mercury," and "Jupiter" at a Queen's Hall

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Symphony concert, London, on November 22, 1919, when "Venus" was performed for the first time. He conducted "Mars," "Saturn," and "Jupiter" at a Promenade concert in London in August, 1921. The first performance of the whole Suite was in Queen's Hall, London, on November 15, 1920. Albert Coates conducted.

The first performance of the Suite in the United States was by the Chicago Orchestra, Mr. Stock conductor, on December 31, 1920. "Mars," "Venus," and "Jupiter" were performed by the same orchestra in Chicago on April 22, 1921. The whole Suite was performed in New York at a concert of the Symphony Society, Albert Coates, guest conductor, on December 29, 1921. The Suite was performed in Boston by the Boston Symphony Orchestra, Pierre Monteux, conductor, on January 26, 27, 1923.

The Suite, composed in 1915 and 1916, is scored as follows: Four flutes (two of them interchangeable with piccolos and one with a bass flute), three oboes (one interchangeable with a bass oboe), English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, two tenor trombones, bass trombone, bass tuba, tenor tuba, six kettledrums, bass drum, side drum, cymbals, bells, triangle, tambourine, Glockenspiel, celesta, xylophone, tam-tam, two harps, organ, and strings.

In "Neptune" there is a choir of female voices. There was no chorus at the first performance in Boston.

Before the performance of the whole Suite in 1920, Holst said to a reporter: "These pieces were suggested by the astrological* signifi-

*The manner in which the mediæval astrologers proceeded to work out their predictions was as follows: A globe or planisphere was divided into twelve portions by circles running from pole to pole, similar to those which now mark meridians of longitude. Each of these twelve spaces was called a "house," and six of them were above and six below the horizon. The first "house"—that which lay in the east immediately

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cance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the sub-title to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfilment. Mercury is the symbol of mind."

And so Edwin Evans wrote in the *Musical Times* (December, 1919): "The generally accepted astrological associations of the various planets are a sufficient clue in themselves to the imagination. One may be skeptical concerning horoscopes, but one will nevertheless be carried away with the aggressive rhythm of 'Mars,' the 'Bringer of War,' and any schoolboy pictures Mercury as the 'Winged Messenger.' The very word 'joviality' connotes Jupiter, and the sand-glass and scythe connect Saturn with old age. It may be new to some to regard Venus as the 'Bringer of Peace,'—as she is, astro-

below the horizon—was called the house of life; the second, of riches; the third, of brethren; the fourth, of parents; the fifth, of children; the sixth, of health; the seventh, of marriage; the eighth, of death; the ninth, of religion; the tenth, of dignities; the eleventh, of friends and benefactors: the twelfth, of enemies. The "houses" varied in strength, that containing the part of the heavens about to rise being the most powerful of all, and called the "ascendant." The point of the elliptic just rising was the "horoscope." Each house had one of the heavenly bodies as its lord, who was strongest in his own "house." Although astrology has fallen into disrepute in modern times, it still lives on in the English language, for to it we owe such words as "mercurial," "saturnine," "ascendancy," etc. Felix Borowski in the programme book of the Chicago Symphony Orchestra, December 31, 1920.

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logically speaking,—for many hold her responsible for strife in worldly affairs. It is also unfamiliar to hail Neptune, the sea god, as a mystic, and Uranus as a magician; but once these relations are established in the titles of the movements, it is easy to fall into the mood of the respective tone poems. That is, in fact, the way to describe this work. It has outrun the dimensions of a suite, and become a cycle of tone poems."

I. Mars. The Bringer of War. Allegro, C major, 5-4. The note G is played by the strings with wooden part of the bow, and by harps and kettledrums. The chief theme is for bassoons and horns. In the treatment, G is constantly repeated as an organ-point. A second theme occurs. There are stormy fanfares of the brass. The opening motive returns, also the fanfares. The organ enters in the climax.

II. Venus. The Bringer of Peace. Adagio, E-flat major, 4-4. A horn opens the movement. Use is made of a descending phrase for flute and a rhythmical figure. F-sharp major. Theme for solo violin.

III. Mercury. The Winged Messenger. Vivace, 6-8. There is a lively figure for muted strings and wood-wind instruments; then comes a motive for bassoons and harps. A fresh idea is given to oboes and English horn, which is developed. A new theme is continually repeated; it is first given to solo violin.

IV. Jupiter. The Bringer of Jollity. Allegro giocoso, C major, 2-4. The first theme is for horns, violas, and violoncellos. Other themes are a phrase for horns, considerably used later; a theme for six horns accompanied by chords in the strings. New sections are, Andante Maestoso E-flat major, 3-4; Lento Maestoso, B major, 3-4.

In 1920 Holst said to L. Dunton Green, "I do love to write a

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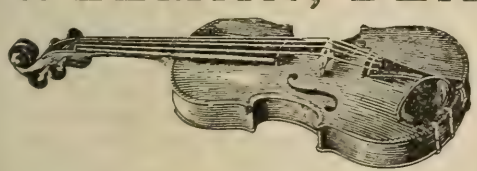
tune." Mr. Green adds:* "It is significant and characteristic, this appreciation of melody which modern composers are said to disdain —a charge indeed which has been preferred against all composers who had something new to say and who said it fearlessly. Yet who is more modern than he [Holst] in the daringness of his harmonies, in the use of still uncommon rhythms, in the clash of his unconventional theme combinations? . . . The scene is the Queen's Hall on a rainy Sunday morning during a private performance of the 'Planets.' A few charwomen are preparing the hall for the usual afternoon concert. Jupiter, 'The Bringer of Joy' has just begun and a rollicking tune sets in such as must indeed have rocked the Olympus in joy and merriment. And lo and behold, one of the ladies aforementioned, with a lamp-cleaner as a vis-à-vis, moves a duster in one hand, the hem of her skirt in the other, half dancing to the irresistible rhythm of the 'tune.' I saw the moment when all of us would join in an Olympic cancan. Such is the force of a 'tune' and a 'rhythm.' There are only a few who can write such strains without becoming vulgar; Holst is one of them."

V. Saturn. The Bringer of Old Age. Adagio, C major, 4-4. A large portion of the movement is based on a phrase first given to the doublebasses. A new musical thought is given to flutes accompanied by harps and the pizzicato notes of the doublebasses.

VI. Uranus. The Magician. Vivace, C major, 6-4. There is a fortissimo motive for doublebasses; then a staccato theme for bassoons, which later have another theme. In a new section a subject is announced by the tubas. This subject is proclaimed finally by the full orchestra. A fortissimo glissando on the organ brings a sudden pi-

*The *Chesterian* (London), June, 1920.

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anissimo. The first theme is for harp, wood-wind, and kettledrums. The ending is soft and slow.

VII. Neptune. The Mystic. Andante, 5-4. Two flutes, unaccompanied, play a melody. There is another idea for wood-wind; a third in an allegretto section.

* * *

R. Vaughan Williams wrote of Holst in *Music and Letters* (London, July and October, 1920): "In claiming for Gustav Holst that he is essentially a modern composer, I am from the outset laying myself open to misconstruction. The word 'modern' has been much abused, but I would point out that there is all the difference in the world between music which is modern and that which is 'in the modern idiom.' The 'modern idiom' consists of a handful of *clichés* of instrumentation coupled with a harmonic texture watered down from the writings of composers who flourished twenty-five years ago. With this kind of thing Holst's music has nothing to do. . . . If Holst's music is modern it is not that he has acquired a few tricks which today are hailed with wonder and tomorrow are as flat as stale ginger-beer, but that he has a mind which is heir to all the centuries and has found out the language in which to express that mind.

"Indeed Holst's work never sounds 'modern' in the narrow sense of the word (except now and then when he is exceptionally off his stroke) and the reason is that he knows what he wants to say and the way in which he means to say it. There is no attempt to tickle jaded nerves with 'new effects' and thus the very strangeness of much of his harmonic texture escapes the notice of the curio hunter,

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because it is absolutely germane to the whole conception. So it is with his masterly writing for the orchestra—so masterly that it escapes notice. Again the curio hunter is foiled. He hears no squeaks on the piccolo or grunts on the bass tuba to make him sit up and say 'modern orchestration' (though the strange devices are there all the same—for example the *glissando* for full organ in 'Uranus'). Holst knows his orchestra from the inside, having been an orchestral player; he does what he wants with it without conscious effort, and the result is that we think not of the orchestration, but of the music. The modernity of Holst is the result of the simple fact that he is a modern Englishman and that his music is in direct relation with his real life; moreover he has not shrunk from life, but has lived it intensely.

"It may be well to add here that 'in spite of all temptations' which his name may suggest, Holst 'remains an Englishman.' On his mother's and grandmother's side he is pure English; on his father's side there is Swedish blood, but the Holst family came to England from Russia, where they had long been settled, more than a hundred years ago.

"We may sum up Holst's characteristics as exemplified in his life and reflected in his art as great force of character, indomitable energy, sense of thoroughness and above all intense human sympathy.

"As in his life so in his art Holst does nothing by halves. He can be nobly diatonic with the greatest effect if he wants to. Or if he wants a harmonic clash he makes a complete one, he never lets one off lightly. Perhaps sometimes his rhythms and melodies may appear a little too pungent for timid souls. Or perhaps some hearers may find a sense of strain in some of his later music; probably the strain is with the hearer rather than the composer."

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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THE TROMBONE



THE *buysine* was a long-tubed brass instrument of the Eleventh Century. Later when a slide was added, it was called *sackbut*. This was the beginning of the trombone.

The modern trombone consists of a brass tube bent twice upon itself with the customary bell and cupped mouthpiece. In the double middle section, the two outer tubes slide upon two inner ones. Thus the performer is able to vary the length to produce the desired note. The ear is the performer's chief guide. It is amazing to see with what apparent indifference the slide is moved up and down, yet it always must be stopped at a particular spot. There are three varieties of trombone — the alto, the tenor, and the bass.

Mozart understood the lofty, dramatic power of the instrument and used it impressively. It appears in Beethoven's *Ninth Symphony;* in Schubert's *Symphony in C;* and in Schumann's *First Symphony* and his *Manfred Overture.*

Berlioz made great use of the trombone and gives us his estimate of it as follows: "The trombone is the true chief of that race of wind instruments which I distinguish as *epic* instruments. It possesses, in an eminent degree, both nobleness and grandeur . . . The composer can make it chant like a choir of priests, threaten, lament, ring like a funeral knell, raise a hymn of glory, or sound a dread flourish to awaken the dead, or to doom the living."

* * * *

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Fifty-first Season, 1931–1932

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PERSONNEL

Violins.

Burgin, R. — *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

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Every effort is being made to curtail expenses and it is believed these will be appreciably lower this year.

A much larger number of contributors is necessary to insure the permanence of the orchestra. Subscriptions vary from one dollar to several thousand a year. All are welcome.

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.....1932

To E. B. DANE, *Treasurer,*
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Fourteenth Programme

FRIDAY AFTERNOON, JANUARY 29, at 2.30 o'clock

SATURDAY EVENING, JANUARY 30, at 8.15 o'clock

Taylor Suite, "Through the Looking Glass"
Five Pictures from Lewis Carroll, Op. 12

Ia. Dedication.
Ib. The Garden of Live Flowers.
II. Jabberwocky.
III. Looking Glass Insects.
IV. The White Knight.

("Lewis Carroll" born on January 27, 1832)

Gershwin . . . Rhapsody No. 2, for Orchestra with Pianoforte
(First performances)

Scriabin "The Poem of Ecstasy," Op. 54

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There will be an intermission after Gershwin's Rhapsody

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SUITE FOR ORCHESTRA: "THROUGH THE LOOKING-GLASS": FIVE PICTURES FROM LEWIS CARROLL: I.*a*, DEDICATION; I.*b*, THE GARDEN OF LIVE FLOWERS; II., JABBERWOCKY; III., LOOKING-GLASS INSECTS; IV., THE WHITE KNIGHT. DEEMS TAYLOR

(Born at New York, December 22, 1885; living in New York)

This Suite, inspired by "Through the Looking-Glass" by Lewis Carroll (Charles Lutwidge Dodgson),* was written in 1917–19 for flute, oboe, clarinet, bassoon, horn, pianoforte, and strings. It was produced in this form at a concert of the New York Chamber Music Society in New York on February 18, 1919. The Suite was then in three movements. In September, 1921, Mr. Taylor began to revise the Suite for full orchestra. He added "The Garden of Live Flowers." The first performance of the revised work was by th New York Symphony Orchestra in Brooklyn, March 10, 1923. The performance was repeated in New York on the following afternoon.

The first performance in Boston was by the Boston Symphony Orchestra, Pierre Monteux conductor, on February 15, 1924.

The score, dedicated "To Katharine Moore Taylor from a difficult

*Charles Lutwidge Dodgson (1832–98), educated for the church never took orders. Renowned as a mathematician, he lectured on that subject at Christ Church, Oxford (1855–81). The majority of his books are concerned with mathematics. The three children of Dean Liddell, Christ Church, Oxford, were dear to him, and the second was named Alice, the heroine of "Alice in Wonderland" (1865) and "Through the Looking-Glass" (1871).

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son," calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, snare drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, pianoforte, and strings.

When the Suite was produced by the Symphony Society of New York, the program contained a description by Mr. Taylor:

"The Suite needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy-tale, 'Through the Looking-Glass and What Alice Found There,' " and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two connected parts.

I.*a*. Dedication

Carroll precedes the tale with a charming poetical foreword, the first stanza of which the music aims to express. It runs:

Child of the pure, unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a life asunder,
Thy loving smile will surely hail
The love-gift of a fairy-tale.

(The score published in 1923 contains the second verse:

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And though the shadow of a sigh
May tremble through the story,
For happy summer days gone by,
And vanished summer glory—
It shall not touch with breath of bale
The pleasance of our fairy-tale.)

A simple song theme, briefly developed, leads to

I.*b*. The Garden of Live Flowers

(The score contains this extract from the book:

"O Tiger Lily," said Alice, addressing herself to one that was waving gracefully about in the wind, "I wish you could talk."

"We can talk," said the Tiger-Lily, "when there's anybody worth talking to."

"And can the flowers talk?"

"As well as you can," said the Tiger-Lily, "and a great deal louder.")

Shortly after Alice had entered the looking-glass country she came to a lovely garden in which the flowers were talking—in the words of the Tiger-Lily, "as well as you can, and a great deal louder." The music, therefore, reflects the brisk chatter of the swaying, bright-colored denizens of the garden.

II. Jabberwocky

(The score contains these verses)

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

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"Beware the Jabberwock my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vopal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock!
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

This is the poem that so puzzled Alice, and which Humpty-Dumpty finally explained to her. The theme of that frightful beast, the Jabberwock, is

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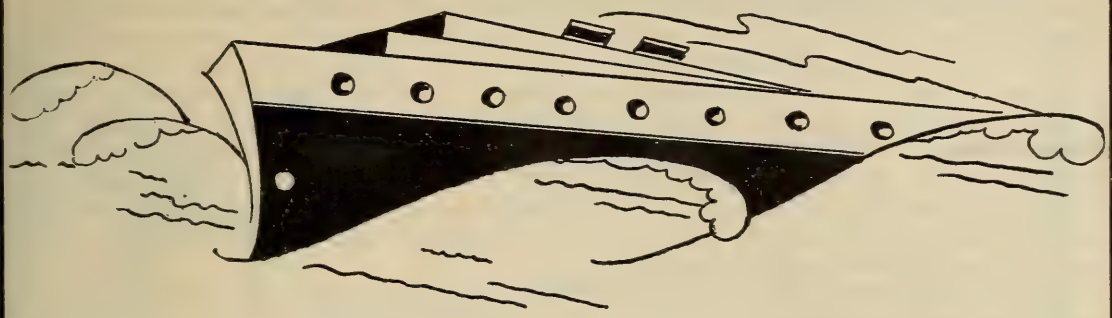
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first announced by the full orchestra. The clarinet then begins the tale, recounting how, on a "brillig" afternoon, the "slithy toves did gyre and gimble in the wabe." Muttered imprecations by the bassoon warn us to "beware the Jabberwock, my son." A miniature march signalizes the approach of our hero, taking "his vorpal sword in hand." Trouble starts among the trombones—the Jabberwock is upon us! The battle with the monster is recounted in a short and rather repellent fugue, the double-basses bringing up the subject and the hero fighting back in the interludes. Finally his vorpal blade (really a xylophone) goes "snicker-snack" and the monster, impersonated by the solo bassoon, dies a lingering and convulsive death. The hero returns to the victorious strains of his own theme—"O frabjous day! Callooh! Callay!" The whole orchestra rejoices—the church bells are rung—alarums and excursions.

Conclusion. Once more the slithy toves perform their pleasing evolutions, undisturbed by the uneasy ghost of the late Jabberwock.

III. Looking-Glass Insects

(The score contains extracts from the dialogue of Alice and the gnat "about the size of a chicken" about various insects, among them the bread-and-butter-fly.

"And what does it live on?"
"Weak tea with cream in it."
"Supposing it couldn't find any?"
"Then it would die, of course."
"But that must happen very often," said Alice thoughtfully.
"It always happens," said the gnat.)

Here we find the vociferous *diptera* that made such an impression upon Alice—the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly. There are several themes, but there is no use trying to decide which insect any one of them stands for.

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IV. The White Knight

(The score contains extracts from the conversation of the White Knight, and an account of his leave-taking.)

He was a toy Don Quixote, mild, chivalrous, ridiculous, and rather touching. He carried a mouse-trap on his saddle-bow, "because, if they *do* come, I don't choose to have them running about." He couldn't ride very well, but he was a gentle soul, with good intentions. There are two themes; the first, a sort of instrumental prance, being the Knight's own conception of himself as a slashing, dare-devil fellow. The second is bland, mellifluous, a little sentimental—much more like the Knight as he really was. The first theme starts off bravely, but falls out of the saddle before very long, and has to give way to the second. The two alternate, in various guises, until the end, when the Knight rides off, with Alice waving her handkerchief—he thought it would encourage him if she did.

CHARLES LUTWIDGE DODGSON

(Lewis Carroll)

(From Columbia University)

Charles Lutwidge Dodgson was born on January 27, 1832, at Daresbury, Cheshire.

Richmond School and Rugby. Matriculated Christ Church College, Oxford, May 23, 1850; B.A., 1854; M.A., 1857. Lecturer Mathematics 1855–81.

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He had, since childhood, a passion for inventing games (card games, world puzzles, "Circular Billiards," the "Game of Logic"). At the time of his death he was planning to collect in book form all his various inventions.

As a boy, he edited a magazine, "The Rectory Umbrella," for the amusement of his two brothers and eight sisters. He began contributing to "The Train," a literary magazine of the time, in 1856, under the pseudonym "Lewis Carroll."

Dodgson was a man of retiring disposition, disliking social life and enjoying only the society of little girls; he detested little boys, with whom he would have nothing to do. For the amusement of little Alice Liddell, he printed in manuscript a story he had made up for her, called "Alice's Adventures Under Ground." This he



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later developed into "Alice's Adventures in Wonderland," which was first published July 4, 1865, with John (later Sir John) Tenniel as illustrator. This edition was suppressed because the illustrations came out poorly. Only fourteen copies known of this first edition, called the "'65 Alice," which in original covers bring as high as $25,000 each. The success of the book was immediate. The story about the Queen being so delighted by it that she commanded Carroll to send her all his works, whereupon he sent her a series of volumes on Mathematics, is untrue, and was denied by Carroll himself. "Alice" is translated into fourteen languages (French, Italian, Dutch, German, Swedish, Norwegian, Spanish, Russian, Hungarian, Japanese, Chinese, Hebrew, Gaelic, Esperanto). At least 169 editions in English have been printed.

"Through the Looking Glass" was published in 1872, and was also an immediate success, the 8,000 copies of the first edition being snatched up before Carroll received his presentation copies.

"The Hunting of the Snark" (1879) was Carroll's last masterpiece of nonsense. "Sylvia and Bruno" was less successful.

As a mathematician he made no important original contributions. He was principally a teacher of mathematics, and all his works in that subject deal with the teaching of it. "Syllabus of Plain

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Algebraic Geometry" (first book) (1860), "The Formulæ of Plane Trigonometry" (1861), "Elementary Treatise on Determinants" (1869), "Euclid and his Modern Rivals" (1879), and a series of pamphlets.

As a logician he made much more imporant contributions, his "Symbolic Logic" (1896) being considered a classic in that science.

He wrote a long series of humorous pamphlets dealing with Oxford life. These made him very unpopular at Oxford because of the bitterness of his sarcasms.

Dodgson died at Guildford, Surrey, on January 14, 1898, at his sister's residence, and was buried in Guildford Cemetery.

The various songs from "Alice's Adventures in Wonderland" were set to music by William Boyd in 1870, and those from the "Looking Glass" by the same author in 1873. Lucy E. Broadwood and Annie Armstrong did the same later, but dates are unknown. There are "Scenes from 'Alice'" for the piano by Frank Lynes (1908). "The Jabberwock Quadrille" by William Boyd, and "The Looking-Glass Quadrille" by C. H. R. Marriott, are undated. "Six Sketches for the Pianoforte from 'Alice in Wonderland'" were written by Edith Alford, (New York, 1927)—music of a light type. Important musical works are Edgar Stillman-Kelley's "'Alice in Wonderland,' a Series of Pantomime Pictures for Grand Orchestra," first per-

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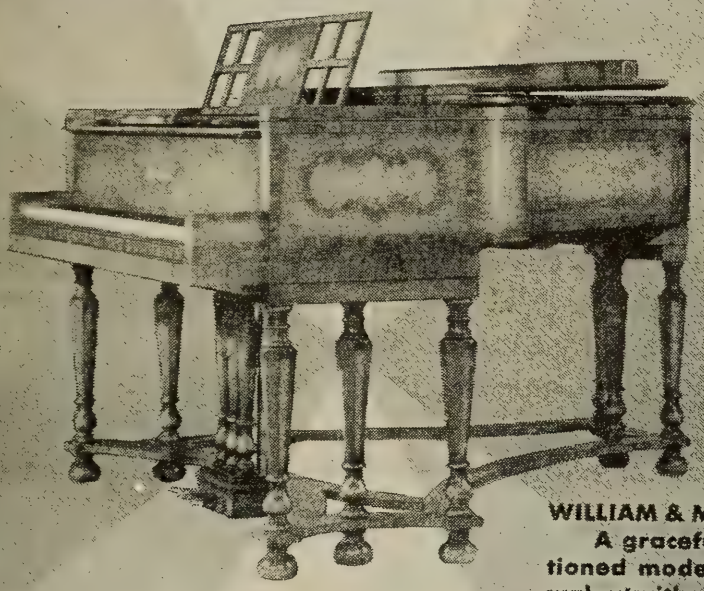
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formed by members of New York Philharmonic Orchestra under the author's baton at the Norfolk County Festival, June 9, 1919; Deems Taylor's "Through the Looking Glass" Suite, Opus 12, first performed by the Philadelphia Orchestra, March 21, 1924; Four Two-Part Choruses from the suite "Alice in Wonderland," by Edgar Stillman-Kelley (Boston, 1925).*

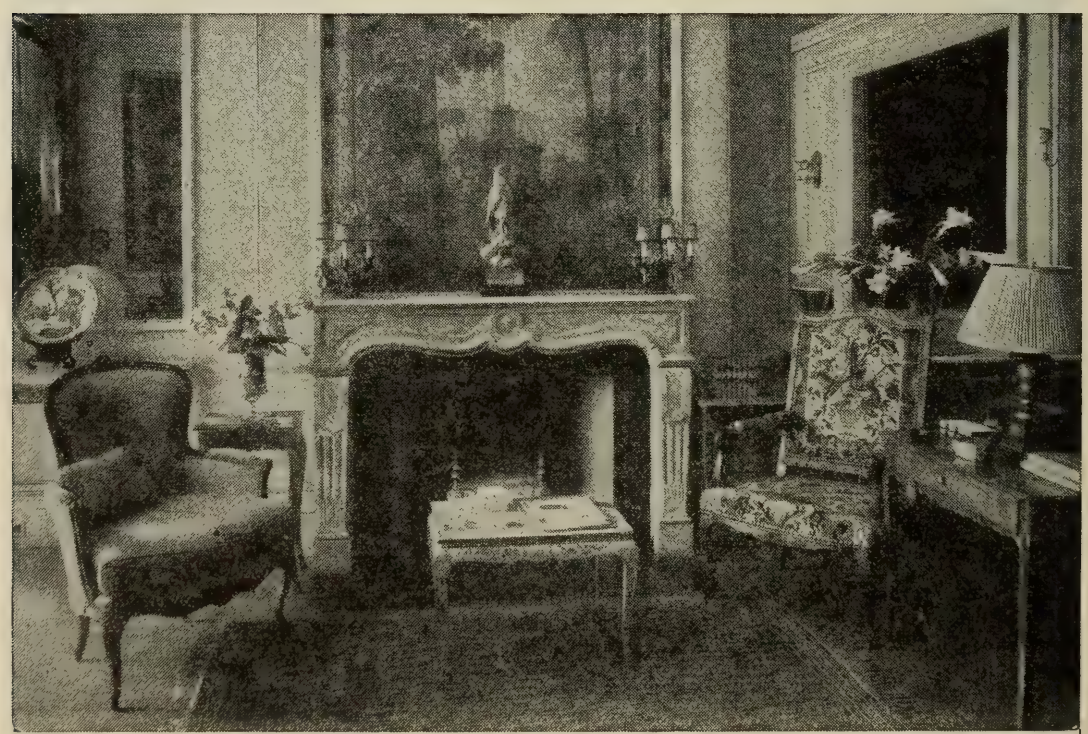
RHAPSODY, NO. 2, FOR ORCHESTRA GEORGE GERSHWIN

(Born at Brooklyn, N.Y., on September 26, 1898; living in New York)

In the winter of 1930, Gershwin and his brother Ira, the writer of songs, went to Hollywood. "I go to work for the 'talkies' like any other amateur," he told a reviewer, "for I know very little about them. I am not a film fan, a movie addict, neither am I crazy about shows. When I get time off, I either have a few friends in for a musical evening, or go to hear a symphony concert."

As Dr. Isaac Goldberg puts it in his well-documented and enter-

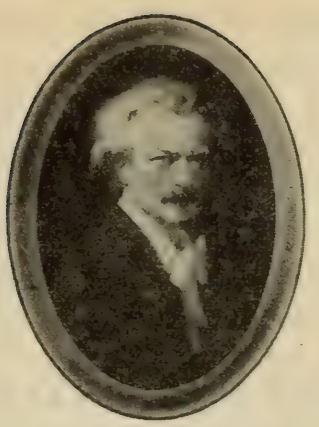
*To be added is Walten Slaughter's music for the opera "Alice in Wonderland," libretto by F. Saville Clarke (Prince of Wales Theatre, London, December 23, 1886; revived several times). Was "Through the Looking Glass" music by E. Solomon (London, 1882) based on Lewis Carroll's book? Chadwick's chorus "Jabberwocky" was first performed by the Apollo Club, Boston, on February 16, 1887.—P. H.



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taining "George Gershwin: a Study in American Music"*—a book that will be of value to the future historian of music in this country: "Gershwin's first 'Rhapsody' had been born in the upper reaches of Gotham. His second originated in the aphrodisiac atmosphere of Beverly Hills, California, redolent of oranges and Greta Garbo. It was born of an orchestral sequence inserted into the picture 'Delishious.'" ("Delicious," a screen comedy drama adapted by Guy Bolton and Sonya Levien from the original story by Bolton, lyrics by Ira Gershwin, music by George Gershwin, was shown in Boston at the Metropolitan Theatre on Christmas Day, 1931. Janet Gaynor took the part of Heather Gordon; Charles Farrell that of Jerry Beaumont.)

Gershwin wrote to Dr. Goldberg on December 22, 1930—the letter is not in the biography—"Our picture"—"Delicious"—"is practically written, with the exception of a Manhattan Rhapsody—or Fantasy—which I am going to write for it." This was evidently, says his biographer, a short sequence some five minutes long. The story of "Delicious" is in part laid in streets of New York. For this "sequence" Gershwin bethought him of a "rivet" theme, the "eternal tattoo" of the skyscraper riveters.

*Published by Simon and Schuster, New York, 1931.

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The Second Rhapsody was originally entitled "Rhapsody in Rivets."* "I wrote it," says the composer in a letter dated June 30, 1931, "mainly because I wanted to write a serious composition and found the opportunity in California to do it. Nearly everybody comes back from California with a Western tan and a pocketful of moving-picture money. I decided to come back with both those things, and a serious composition—if the climate would let me."

He had written to Dr. Goldberg on April 29, 1931: "I am taking whatever time I can to orchestrate my new Rhapsody, and last night finished up the slow theme, which means I have a little less than half of it completed"; on May 12: "I have two score and ten pages of orchestration finished."

The score calls for full modern orchestra with drums, cymbals, wood block, fly-swatter, xylophone, harp.

For a trial hearing an orchestra was engaged that played in a studio of the National Broadcasting Company on June 26, 1931. Since then, Gershwin has somewhat revised the score.

* * *

*"The name 'Second Rhapsody' was an eleventh-hour change. I believe it was made so as to emphasize the purely musical character of the composition. 'Manhattan Rhapsody' or 'Rhapsody in Rivets' would have suggested too strongly a programme." —Dr. Goldberg.

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Gershwin's family was not musical; as a child he heard little music. He and his street companions thought there was something wrong with youngsters who went in for music. "To scrape away at the fiddle, to wear out one's fingers on piano keys, was to be a 'little Maggie,' a sissy." It was little Maxie Rosenzweig, now Max Rosen, the violinist, then a child wonder, who, by playing at a public school Dvořák's "Humoresque," gave George "a revelation of beauty." They became chums. A second-hand upright piano had made its way into the Gershwin home. The boy's first teachers were women. "Twenty years ago the flat rate for piano lessons on the New York curb was fifty cents." Then came Goldfarb, who played the piano "with great gusto and with a barrel of gestures," according to Gershwin's recollection. Goldfarb had once been a leader of a Hungarian band. He charged George a dollar-and-a-half a lesson, a stiff price in those days. It was Charles Hambitzer who was the first great musical influence in Gershwin's life. He, a player of many instruments and a composer, found his new pupil a genius: "He wants to go in for this modern stuff, jazz, and what not. But I'm not going to let him for a while. I'll see that he gets a firm foundation in the standard music first." "Under Hambitzer," says Gershwin, "I first became familiar with Chopin, Liszt, and Debussy. . . . Harmony, up to this time, had been a secret to me. I've always had a sort of instinctive feeling for tone combinations, and many of the chords that sound so modern in my orchestral compositions were set down without any particular attention to their theoretical structure. When my critics tell me now and then I betray a structural weakness, they are not telling me anything I don't know."

Hambitzer died of tuberculosis when he was thirty-seven years old. Gershwin has had piano lessons sporadically from some of his

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friends, as Ernest Hutcheson. He has studied harmony with Edward Kilenyi, and had some instruction under Ruben Goldmark, but he is virtually self-taught, as he is in orchestration. His early education was completed by attending orchestral concerts and recitals. Early in 1914 he make his first public appearance as a pianist and the composer of a tango at an entertainment of the Finley Club of New York City College. His name on the program was "Gershvin."*

George was an intense listener: "I had gone to concerts and listened not only with my ears, but with my nerves, my mind, my

*Dr. Goldberg wrote to me (December 23, 1931): "Someone who claims to have seen the passport of Gershwin's father maintains that the family name originally was Gershkowitz, which is equivalent to Hershkovitz, a fairly common Jewish name. I learnt this—if it is true—too late for inclusion in my book. George's first name originally was Jacob; Ira's name was originally Isidore."

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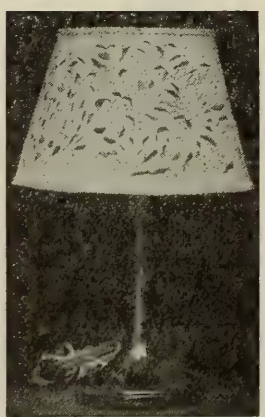
heart. I had listened so earnestly that I became saturated with the music. . . . Then I went home and listened in memory. I sat at the piano and repeated the *motifs*. I was becoming acquainted with that which later I would try to interpret—the soul of the American people."

Having attended the High School of Commerce for a year or two, he entered the employ of Remick's, the music-publishing firm, as a "plugger" in Tin Pan Alley, hired for his evident ability and promise. He was a floor-pianist, observing what songs and tunes were accepted; what bid fare to be popular. He began to invent tunes. He was hired as rehearsal pianist at $35 a week for "Miss 1917," music by Herbert and Kern. His first printed song, was published by Tilzer: "When you want 'em, you can't get 'em; when you've got 'em, you don't want 'em." This was in 1916. He went on the Keith Circuit as accompanist to Louise Dresser. Max Dreyfus hired him as a salaried composer. His songs were heard in revues and other shows. He toured as special accompanist for Nora Bayes.

His first score for a "full musical comedy" was for "La La Lucille" (1919). His fame began to spread. He wrote for "White's Scandals" (1920–24). His jazz opera "Little Monday Blues," in one act, was produced at New Haven in White's Scandals of 1922. Then came an invitation from London to write the entire score for "The Rainbow Revue"; he was to receive $1,500 and passage money both ways. His début in England was a fiasco.

On November 1, 1923, Eva Gauthier put songs by Gershwin on her program. That evening he made his first appearance as a concert pianist—"as pianist of the jazz touch, the jazz improvisation, and the jazz polyrhythms."

On the afternoon of February 12, 1924, the famous "Rhapsody in



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Blue" was produced at Paul Whiteman's concert in Æolian Hall, New York. Gershwin was the pianist.*

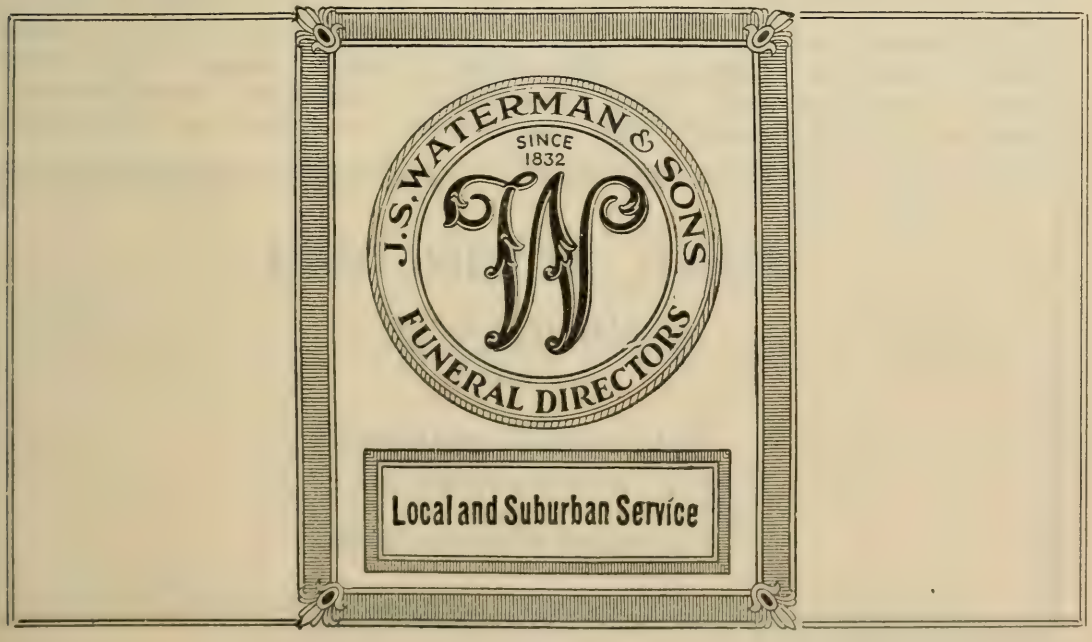
On December 4, 1926, Mme. d'Alvarez sang jazz songs at her recital. Gershwin toured with her as solo pianist and accompanist and wrote for these concerts a series of five preludes for the piano.

On December 3, 1925, the Piano Concerto was produced by Walter Damrosch in Carnegie Hall.† Damrosch made prefatory remarks to the effect that Lady Jazz had not encountered a knight who could lift "her to a level that would enable her to be received as a respectable member in musical circles. George Gershwin seems to have accomplished this miracle. He has done it boldly by dressing this extremely independent and up-to-date young lady in the classic garb of a concerto. Yet he has not detracted one whit from her fascinating personality. He is the prince who has taken Cinderella by the hand and openly proclaimed her a princess to the astonished world, no doubt to the fury of her envious sisters."

Gershwin's "An American in Paris" was produced at a concert of the Philharmonic Symphony Society of New York in Carnegie Hall, Walter Damrosch conductor, on December 13, 1928. Mr. Deems Taylor's description of the score is reprinted by Dr. Goldberg. Mr. Taylor wrote that this piece, which was largely written in Paris, is programme music, "in that it engages to tell an emotional narrative; to convey, in terms of sound, the successive emotional reactions experienced by a Yankee tourist adrift in the City of Light.

*For a full account of this Rhapsody, descriptive, analytical, with quotations from the score, see that elaborate study, "So This Is Jazz," by the late Henry O. Osgood (Boston, 1926), and Dr. Goldberg's Life of Gershwin.

†For a description with quotations in music, see Dr. Goldberg's "George Gershwin," pages 204–217. The orchestra was composed of eight violins, banjo, two trumpets, two horns, three saxophones, two trombones, two tubas, two pianos, and drums, according to Osgood.



It is absolute music as well, in that its structure is determined by considerations musical rather than literary or dramatic. The piece, while not in strict sonata form, resembles an extended symphonic movement in that it announces, develops, combines, and recapitulates definite themes. Only, whereas the ordinary symphonic movement is based upon two principal themes, 'An American in Paris' manipulates five."

After the "Rhapsody in Blue," Gershwin was again invited to England. "Primrose" was a great success. It was the first Gershwin score to be printed in full—the publication was in England.

Gershwin, with his brother, went to Paris in the spring of 1928. The "Rhapsody in Blue" was performed by the Pasdeloup Orchestra, Rhené-Baton conductor, on March 31, 1928. The two pianists, Wiener and Doucet, also played Bach's Concerto in C minor for two pianos and orchestra. The Concerto in F was performed on May 29, at Tiomkin's concert, led by the present conductor of the St. Louis Symphony Orchestra, Mr. Goldschmann. Dmitri Tiomkin was the pianist. Gershwin had this to say of the difference between the American and the European manner of playing his music: "The comparatively rough American way of execution brings out an entirely different effect from the French method of being so exact with every note." At the concert led by Vladimir Golschmann, Aaron Copland's "Cortège Macabre" was performed, also music by Weber and Liszt.

A ballet version of the "Rhapsody in Blue" was produced at this time by the Ballet Russe at the Champs-Élysées Theatre.

* * *

For a complete list of Gershwin's music for the theatre, also for titles of his many songs, one should consult the index in Dr. Goldberg's "George Gershwin." The list is long. Perhaps the most important contributions to musical comedy and revue are "La La Lucille" (1919); all music for "George White's Scandals" (1920–24); "Our Nell" (1923); "Sweet Little Devil" (1923); "Lady, Be Good" (1924); "Primrose"; "Rainbow"; "Stop Flirting"; "Tip-Toes"; "Blue Monday" (1922—opera in one act, revived as "135th Street

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on December 29, 1925"); "Song of the Flame" and "Tell Me More" (1925—though the former was written long before and had been "tried out" before that date); "Oh Kay" (1926—entitled successively, at first, "Mayfair," "Miss Mayfair," and "Cheerio"); "Strike up the Band" (1927); "Funny Face" (1927); "Treasure Girl" (1928); "Show Girl" (1929). Add music for the film play "Delicious," noted above.

* * *

At a reception given to Gershwin shortly after the production of "An American in Paris," Otto H. Kahn made a speech which was then regarded as an invitation to write an opera for the Metropolitan Opera House. Gershwin talked in an interesting manner with Dr. Goldberg in New York and in Boston on the subject of opera:

"The Indians are quite as obsolete as their wooden brothers that used to stand in front of the cigar stores. They are farther from the thoughts of contemporary Americans than are Frenchmen, Italians, and Russians. I am content to leave them and the Wild-Westers in the dime novels that Ira used to read. I am, frankly, not interested in the traditions of opera. As a matter of fact, I am a man without traditions, so far as concerns music. Tell me, where is the sense, and where is the personal satisfaction, in doing over again what has been done before and done better? When I think of a grand opera of my own, I simply cannot think in terms of Wagner or Verdi. Once and for all, Wagner wrote the overpowering music dramas. Once and for all, Verdi, the supreme melodist, wrote the breast-heaving, arm-brandishing orgies of tune that will live on despite the higher-browed critics. Why do, in pale imitativeness, what they did so superbly—and did because they were supremely themselves? I want, in turn, to be myself.

"What I'd like to do would be to write an opera of the melting-pot, of New York City itself, which is the symbolic and the actual blend of the native and immigrant strains. This would allow for many kinds of music, black and white, Eastern and Western, and would call for a style that should achieve, out of this diversity, an artistic and an æsthetic unity. Here is a challenge to a librettist, and, what is to my liking, to my own muse. I'd rather fail at this time than achieve a passable duplication of an already consecrated style.

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"The Poem of Ecstasy," Op. 54.

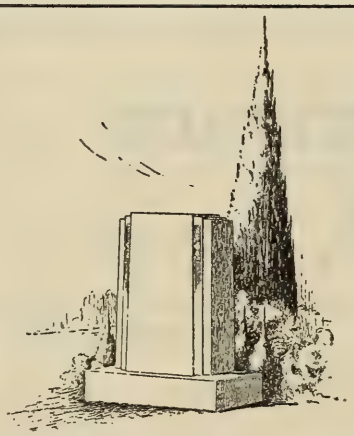
Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Dr. Koussevitzky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony Society of New York, did much in the interest of Scriabin. He

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.



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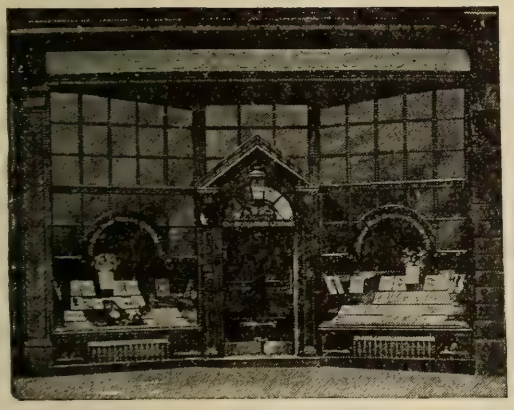
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brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reveries" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900. We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

Mr. Modeste Altschuler has interesting letters written by Scriabin



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covering the period of his sojourn in the United States and Mr. Altschuler's journey to Russia in 1907, the aim of which was to secure a subsidy from the Russian Government for the Russian Symphony Orchestra in New York. Scriabin was very anxious to assist Mr. Altschuler in his mission. The letters plainly indicate his anxiety. Those letters will appear in Mr. Altschuler's Memoirs, which a Russian historian was taking down in November, 1930, when Mr. Altschuler was conductor of the Hollywood Symphony Orchestra.

Scriabin wrote from Paris in the spring of 1907 that he had finished "The Poem of Ecstasy." In a letter to Jacob Altschuler he asked, "What is the matter with La Liberté?" There is this editorial note: "La Liberté" is a French Canadian and a piano pupil of Scriabin. According to Modest Altschuler, La Liberté possesses the original draft of Scriabin's orchestration of 'The Poem of Ecstasy.' The revised instrumentation now in use was made that summer (1907) by the composer and Modest Altschuler together, in Switzerland, where they spent two weeks together." The editor of the letters was Bruno David Usher of the Los Angeles *Evening Express*.

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three



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trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, celesta, two harps, organ, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; the second was on October 19, 1917; the third was on October 22, 1920; the fourth on October 10, 1924; the fifth on January 21, 1927; the sixth on November 9, 1928.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Altschuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

"The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love."

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The Spirit is "exhausted with the whole gamut of sensations"; he is ready to sink into oblivion.

"But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;
.
But suddenly—
The gay rhythms
Of a bright premonition
In him are born.
.
Wonderfully has he comprehended
The divine force
Of his will,
.
He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return."

Yet again is the peace of the Spirit broken, and by what?

"No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,

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That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
 Something else!
 Something new!
By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil and troubles
He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,
Again they yawn, threaten to engulf,
Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
 And rapture.
 And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last.

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,

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In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

The poem ends with a rhapsodic invocation of the poet to the world he has created:—

"'O pure aspirations,
I create thee,
A complex entity.
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.'
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
I am."

*
* *

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Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not ap-

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preciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

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years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Leningrad, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral Mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the

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procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

Tania Scriabin, the wife of the composer, starved to death at Moscow during the last Revolution.

* * *

"He had made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport; and these works (symphonic poems) were in part conceived as rituals. They were planned as ceremonies of elevation and deification by ecstasy, in which performers and auditors engaged as active and passive celebrants. Together they were to ascend from plane to plane of delight, experiencing divine struggle and divine bliss and divine creativity. The music was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the Father of Souls and was become God.

"There are solemn and gorgeous pages in the symphonic poems of Scriabin. And yet, despite their effulgence, their manifest splendors, their hieratic gestures, these works are not his most individual and significant. Save only the lambent 'Prometheus,' they each reveal to some degree the influence of Wagner. The 'Idyl' of the Second Symphony, for instance, is dangerously close to the 'Waldweben' in 'Siegfried,' although, to be sure, Scriabin's forest is rather more the perfumed and rose-lit woodland, Wagner's the fresh primeval wilderness. The 'Poème de l'Extase,' with its oceanic tides of voluptuously entangled bodies, is a sort of Tannhäuser 'Bacchanale' modernized, enlarged, and intensely sharpened. For, in spite of the fact that at moments he handled it with rare sympathy, the orchestra was not his proper medium. The piano was his

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instrument. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes. He wrote the first libretto for the prologue* in the summer, which was spent in the country near Podolsky. Scriabin then set to work on the music for this introduction and looked forward to its completion by the Spring."

* * *

These orchestral compositions of Scriabin have been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra in Boston:

1910. October 22, "The Poem of Ecstasy." Mr. Fiedler, conductor.
1917. October 19, "The Poem of Ecstasy." Dr. Muck, conductor.
1920. October 22, "The Poem of Ecstasy." Mr. Monteux, conductor.
1924. February 29, "The Divine Poem." Mr. Monteux, conductor.
1924. October 10, "The Poem of Ecstasy." Mr. Koussevitzky, conductor.
1925. March 27 and May 1, "Prometheus." Mr. Koussevitzky, conductor.
1926. January 29, "The Divine Poem." Mr. Koussevitzky, conductor.
1927. January 21, "The Poem of Ecstasy." Mr. Koussevitzky, conductor.
1928. November 9, "The Poem of Ecstasy." Dr. Koussevitzky, conductor.

*On December 11, 1891, an adaption of "The Song of Solomon" by Paul Roinard, "Musical Adaptations" by Flamen de Labrely, was produced in Paris. There was an appeal to eye, ear, and nose. Each scene had its particular color of speech and in scenery. its particular tonality in the accompanying music, and its particular perfume. A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. "A Trip to Japan in Sixteen Minutes" was "conveyed to the audience by a succession of odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)"—P. H.

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SCHUBERT . . Symphony in B minor, "Unfinished"

BRAHMS Symphony in E minor, No. 4

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Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 12, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 13, at 8.15 o'clock

Bruckner Symphony No. 8 in C minor

I. Allegro moderato.
II. Scherzo (Allegro—Andante—Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

Debussy Rhapsody for Orchestra and Saxophone (Or English Horn)

English Horn Solo: Louis Speyer

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

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JAN. 31
at 3.30

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Sunday
FEB. 7
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BACH-PAGANINI PROGRAMME

Concerto in E Major Bach
Concerto in D Major Paganini
Partita II Bach
Trois Morceaux Caracteristiques Paganini-Vogrich
Moto Perpetuo Paganini

Tuesday
FEB. 16
at 8.30

ROLAND HAYES

PROGRAMME

Mozart Canzonetta, "Ridente la Calma"
Durante "Danza, Danza"
Torelli Arietta, "Tu Lo Sai"
Schubert"Die Liebe Hat Gelogen"
Schubert Romanze from "Rosamunde", "Der Voll Mond Strahlt"
Schubert"Ganymede"
Schubert"Wohin"
Myron P. Jacobson"Reverie"
Duparc"L'invitation au Voyage"
Glière"O, that Thou Couldst Know"
Taneieff"The Fountains"
Gretchaninoff"The Wounded Birch"
Griffes"In a Myrtle Shade"

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"Where you been a'hidin', Sinner?"
"Poor Pilgrim"
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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931-1932

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Fifty-first Season, 1931–1932

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PERSONNEL

Violins.

Burgin, R. — *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

THE trustees of the Boston Symphony Orchestra at their first meeting, January 19, 1932, after the death of their beloved president, Frederick P. Cabot, would place on record the profound sense of loss which they are sharing with the orchestra and the community. The firmness, wisdom, and sympathy of Judge Cabot, practised through the fourteen years of his presidency of our Board in circumstances calling for the exercise of all these qualities, have left an inspiring memory of a great citizen and a true friend. On the retirement of Major Higginson from his unique place in relation to music, Judge Cabot assumed a task of extreme difficulty, and conducted it in a manner which has established the orchestra, now entering its second half-century of existence, in a position of the highest distinction. It was, we believe, his ambition to perform his task as a worthy successor to his great kinsman. Apart from all that he accomplished for the orchestra and the public, he has bequeathed to his colleagues the stimulus of two noble examples in the place of one.

Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 12, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 13, at 8.15 o'clock

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy Rhapsody for Orchestra and Saxophone (Or English Horn)

English Horn Solo: Louis Speyer

(First time at these concerts)

Ravel Rhapsodie Espagnole

I. Prélude à la Nuit.
II. Malagueña.
III. Habañera.
IV. Feria.

Strauss . . . "Also Sprach Zarathustra," Tone Poem Op. 30 (Freely after Friedrich Nietzsche)

There will be an intermission after Ravel's Rhapsodie Espagnole.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

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II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name

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from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage

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The rich and solemn tones of the bass tuba appealed very strongly to Richard Wagner, who has been called the "orchestral godfather of the *tuben* group of instruments." In Wagner's *Das Rheingold* it depicts the heavy roll of waves, and the deep, dark caverns under the Rhine. The voice of Fafner's dragon, in *Siegfried*, speaks through the coils of the bass tuba in the same deep, mysterious, threatening way that our imagination tells us a dragon's voice would sound.

Unless we listen carefully, it is all but impossible to distinguish the notes of the bass tuba from those produced by the other bass instruments. Yet should it cease to play its passages, a distinct loss in richness and fullness of tone is instantly apparent.

* * * *

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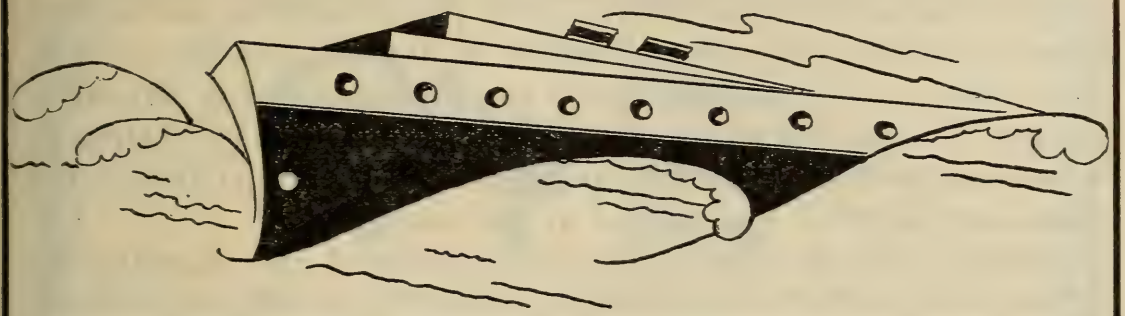
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At a meeting of the Trustees of the Boston Symphony Orchestra, on February 1, 1932, the following resolution was adopted:

The Trustees of the Boston Symphony Orchestra testify by this resolution to their hearty appreciation of the generous public spirit manifested by Dr. Koussevitzky, Mr. George Gershwin, and the members of the Orchestra in planning and presenting the special concert on Saturday, January 30, 1932, for the benefit of the Boston Unemployment Fund. This voluntary action on the part of the Orchestra, in addition to all that its individual members are doing to meet a great public need, is recognized by the Trustees as a notable evidence that the personnel of the organization is at one with them in a feeling of responsibility for the Orchestra as an essential element in the civic life of Boston.

The proceeds of the voluntary concert given January 30th amounted to	**$2,625.00**
Subscriptions by members of the Orchestra and the staff of Symphony Hall amounted to	**5,739.00**
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dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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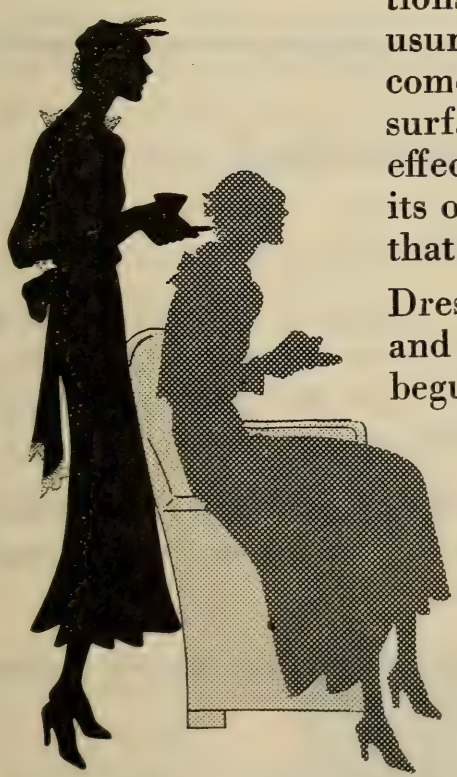
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There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

* * *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.

RHAPSODY FOR ORCHESTRA AND SAXOPHONE (OR ENGLISH HORN)

ACHILLE CLAUDE DEBUSSY

(Born at Saint Germaine-en-Laye, France, on August 22, 1862; died at Paris on March 26, 1918)

This Rhapsody, composed in 1903, published in 1918, is dedicated to "Madame Elise Hall, President of the Orchestral Club of Boston."

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In a letter written by Debussy to his friend and publisher Jacques Durand—the letter is dated "Bellevue (Seine-et-Oise), September 11, 1905"—Debussy says: "Madame E. Hall, the 'Femme-saxophone' asks courteously for her Fantaisie* ; I should like very much to satisfy her, for she deserves a reward for her patience." Debussy was then working on his "The Sea," also on music for Shakespeare's "King Lear." He purposed to write all the incidental music for the tragedy, but only a short fragment, "The Sleep of King Lear," and some measures of a fanfare were found among his manuscripts. "If the rest of the music was written," says Durand, "the composer destroyed or used it in other works."† In the same letter to Durand, he spoke of hoping to finish very soon "the 'three "Images" for two pianos.' "

* * *

Mrs. Richard J. Hall was greatly interested in modern French music. She invited French composers to write for the saxophone, which she played in concerts of the societies she founded and supported. The Orchestral Society was founded in Boston in the

*This Rhapsody is not to be found in any biography of Debussy with list of works.

†Debussy's "Musique pour le Roi Lear" was performed in New York on January 31, 1927, by the Pro Musica Society. Eugene Goossens was the conductor.

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fall of 1899. Georges Longy was the conductor. The first concert was on February 2, 1899, in Copley Hall; the last was on April 17, 1906, in Jordan Hall. The programmes were rich in works heard here for the first time. The list of compositions with the saxophone, a solo instrument, is as follows:

1901. January: Loeffler, Divertissement Espagnol for saxophone and orchestra.

1901. April 23: Franck, "Panis Angelicus," arranged for saxophone, violoncello, harp, strings.

1903. January 7: Longy, "Impression," for saxophone solo, three horns, harp, antique cymbals, strings.

1904. January 5: D'Indy, Choral Variations for saxophone and orchestra.

1906. January 2: Sporck, Legend for saxophone and orchestra.

1906. April 17: Caplet, "Impressions of Autumn," elegy for saxophone and orchestra.

Mrs. Hall gave some orchestral concerts in Jordan Hall in 1908.

At a Longy concert in Potter Hall on January 19, 1905, Mrs. Hall was saxophone soloist in Longy's Lento for saxophone, two clarinets, bassoon, doublebass, harp, three kettledrums (instrumentation by



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3 H	pass	3 S	pass
4 S	double	pass	pass
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* * *

What would Debussy have thought of a performance of his Rhapsodie for saxophone being played by an English horn? He wrote to Durand on March 8, 1907, from Pourville, near Dieppe: "Do you know there are very unexpected things in the first orchestration of 'L'Enfant Prodigue'; I have noticed an English horn that coldly makes fifths and even thirds. It's really too bad that the English horn is yet to be invented."

* * *

The English prefer the name "Cor Anglais." Why "horn"; and why English? The instrument, which is neither a horn, nor English, is a descendant of the mediæval Alto-Pommer, and may be regarded as a contralto oboe; as an improvement on the old oboe da caccia.

There are sporadic appearances of the English horn in scores before the end of the eighteenth century. In 1762 the Orchestra of the Imperial Theatre in Vienna had two English horns, but no clarinets; and Gluck, bringing his "Orfeo" and "Alceste" to Paris,

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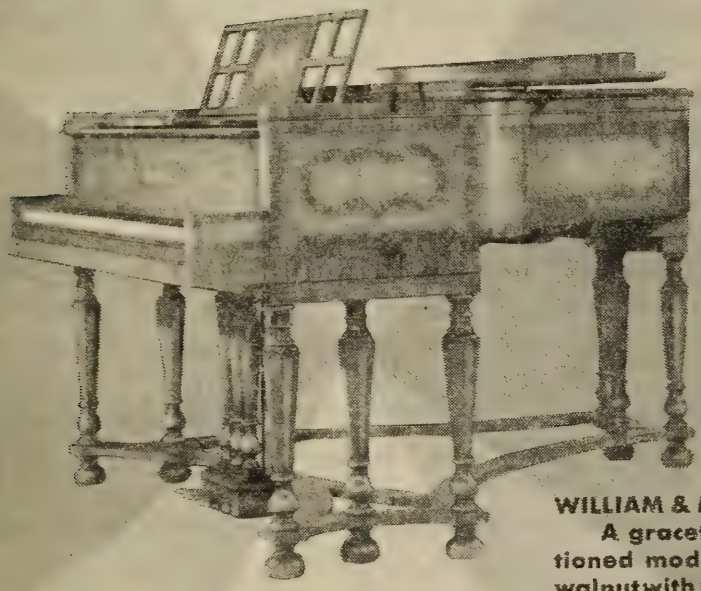
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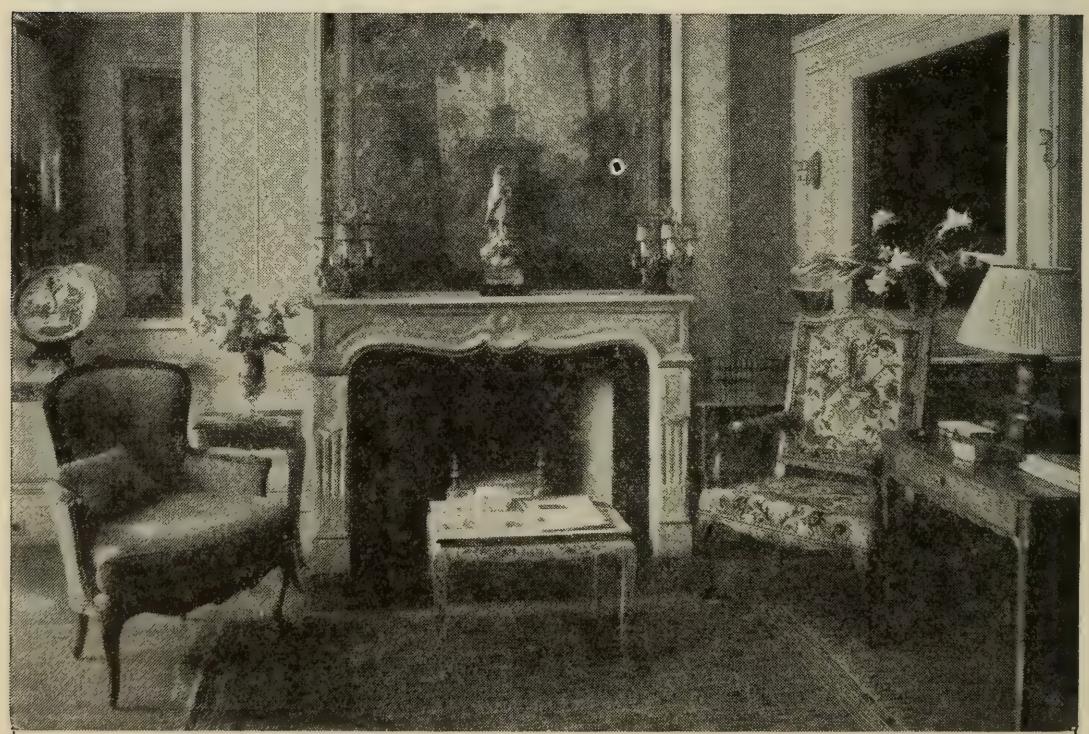
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was obliged to rearrange his English horn parts for clarinets. But on December 20, 1808, the English horn was heard in the Paris Opera House in Catel's heroic ballet "Alexandre chez Appelles." It was played by Vogt, a famous oboist in his day, though all Cherubini could say, when he heard of his death, was: "Small tone." It was soon favored by almost every French operatic composer. It was also favored by composers for the concert hall, as by Berlioz in his Fantastic Symphony; yet César Franck's Symphony was censured by poker-backed teachers in the Paris Conservatory and by reactionary composers and denied the right to the title "symphony" on account of the English horn solo in the second movement. Even recently, the right for the English horn to a place in a symphony has been denied. Yet today nearly every orchestra, opera or symphony, possesses an English horn, which is sometimes played by a first or second oboist. Noteworthy examples of its use are to be found in Wagner's scores; in the accompaniment to Micaela's air in "Je dis que rien ne m'épouvante" in "Carmen"; in Rossini's overture to "William Tell"; Tchaikovsky's "Romeo and Juliet"; Schumann's "Manfred": Dvořák's "From the New World" Symphony; in works of Richard Strauss.

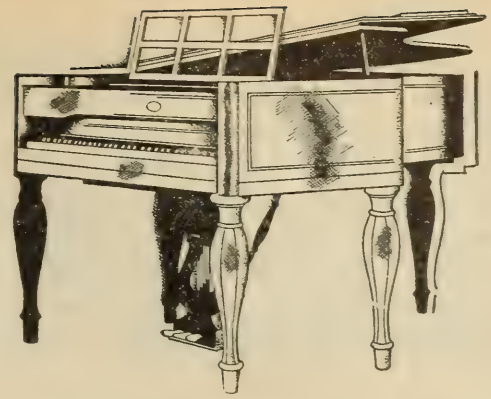
Nor should Beethoven's Trio for two oboes and English horn be forgotten; also his variations on "La ci darem."

* * *



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* * *

Mr. Speyer played the Introduction to Act III of "Tristan and Isolde" (English horn) at concerts of the Boston Symphony Orchestra in Boston, Pierre Monteux conductor, on December 7, 8, 1923.

RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home at Montfort-l'Amaury and Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rhapsody was enthusiastically

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received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

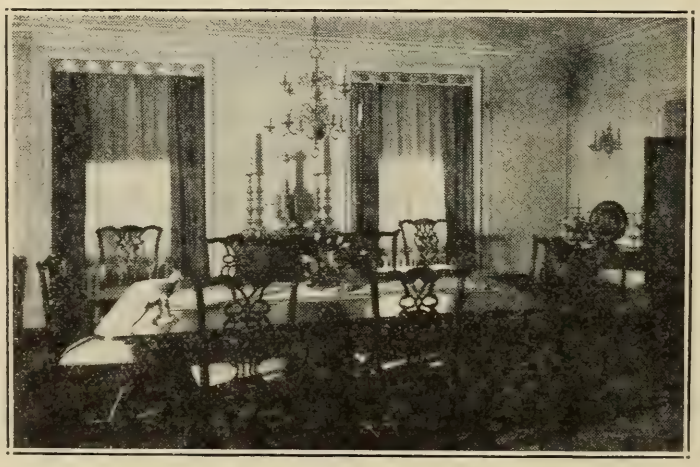
The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914. Ravel conducted it when he was guest conductor of the Boston Symphony Orchestra on January 13, 14, 1928.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted

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violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops". The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and and eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

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In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. The theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song

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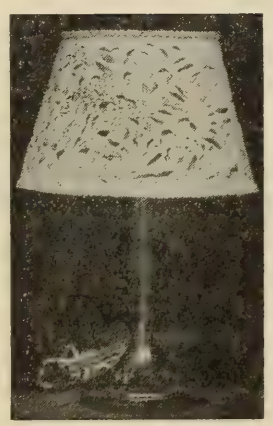
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and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, on February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted the first performance in the United States at the Boston Opera House on December 14, 1910: Robert Lassalle, Pedro; Ramon Blanchard, Ramon; Fely Dereyne, La Pilar; José Mardones Un Vieux. André Caplet conducted. Later performances were on December 23, 1910; and on March 22, 25, 1912, when the chief singers were Mme. Gay and Messrs. De Potter and Riddez. Aubert's "Habanera" for orchestra (Paris, 1919) was played in Boston by the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

IV. Feria ("The Fair"). Assez animé, C major, 6-8. The movement is in three parts: The first is based on two musical ideas—the first two measures for flute; the second by muted trumpets rhythmed by a tambourine; later, oboes and English horn, rhythmed by xylophone; then full orchestra *ff*. The second opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.



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Tone Poem, "Thus spake Zarathustra" (freely after Friedrich Nietzsche), Op. 30 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. Later performances by this orchestra in Boston: March 17, 1900; February 6, 1909; January 22, 1910; November 4, 1911; January 23, 1915; April 28, 1916; October 20, 1922; February 8, 1929.

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till



after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the

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book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

*
* *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—



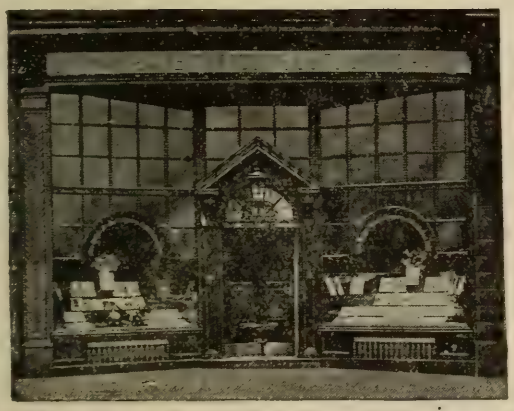
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The Scottish Pianist, appeared as soloist with the Boston Symphony Orchestra in Boston on January 25th, 1932.

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

*Mr. Apthorp to his translation, "Like thee I must *go down*, as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.



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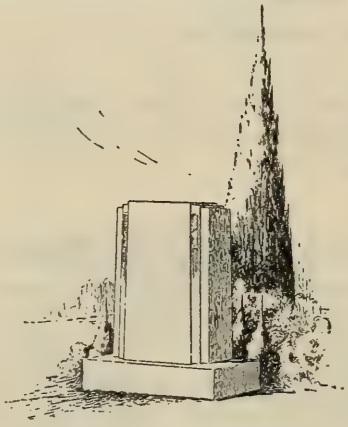
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Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: *I teach you beyond man.** Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes. even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

*"Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.



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"The scene of 'Thus spake Zarathustra,' " says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

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There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy



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highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, and odour setting free heart and tears. . . . Still I am the richest, and he who is to be enview most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for

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all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal they soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the

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well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!

TWO!
What saith the deep midnight?

THREE!
'I have slept, I have slept!—

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FOUR!
From deep dream I woke to light.

FIVE!
The world is deep.

SIX!
And deeper than the day thought for.

SEVEN!
Deep is its woe,—

EIGHT!
And deeper still than woe–delight.'

NINE!
Saith woe: 'Vanish!'

TEN!
Yet all joy wants eternity.

ELEVEN!
Wants deep, deep eternity!"

TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the un-

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resolved chord of C, E, F-sharp; and in the double basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme books.

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. The text of the "Mass of Life"

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by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus den Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.†

*See Voltaire's amusing account (article "Samson") in "Questions sur L'Encyclopédie"; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

†See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himself from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfüsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).

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The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

One of the most entertaining articles on Zoroaster is "Zoroastre" in the Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

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Mozart Overture to "The Marriage of Figaro"

Mozart . . . Concerto for Violin and Orchestra in D major, No. 4

Copland Symphonic Ode
(First performance)

Ravel "Tzigane," for Violin and Orchestra

Liszt "Les Préludes," Symphonic Poem No. 3
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Mozart"An Chloe"
Torelli Arietta, "Tu Lo Sai"
Schubert"Die Liebe Hat Gelogen"
Schubert Romanze from "Rosamunde", "Der Voll Mond Strahlt"
Schubert"Ganymede"
Schubert"Wohin"
Myron P. Jacobson"Reverie"
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Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
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Horns.

Valkenier, W.
Schindler, G.
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Trumpets.

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Lafosse, M.
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Hansotte, L.
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Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 19, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 20, at 8.15 o'clock

Mozart Overture to "The Marriage of Figaro"

Mozart . . . Concerto for Violin and Orchestra in D major, No. 4 (K. No. 218)

I. Allegro.
II. Andante cantabile.
III. Rondo: Andantino grazioso.

Copland Symphonic Ode

(First performances)

Ravel "Tzigane," for Violin and Orchestra

Liszt "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

SOLOIST

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There will be an intermission after Copland's "Symphonic Ode"

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Overture to the Opera, "The Marriage of Figaro"

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Comte Almaviva, Mandini; la Contessa, Leschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many. But when Martin's "Cosa rara"* met with overwhelming success on November 17, 1786, Emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, at the Park Theatre in New York, on May 10, 1823. Mrs. Holman (known later as Mrs. C. W. Sandford, and regarded at the time as "almost the best woman singer New York had heard—" Professor Odell adds "by the end of the period we are discussing (1821–28) her glory had withered in comparison with Signorina Garcia and others who successively entranced the musical in the city") and Pearman (who, according to the *Albion,* possessed an "exquisitely sweet and melodious voice, with fine science and correct taste—the clearness, softness and beauty of

*This opera was revived in Vienna some years before the late war. A continuation by Benedict Schack of Martin's opera was produced at Vienna, about 1800, and held the stage there till 1814.

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his voice we have scarcely ever heard equalled"—he apparently did not shine so brilliantly as an actor) were the two leading singers. The performance was announced as "for the first time in America with Mozart's music."

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The first performance of the opera in Boston was in all probability Bishop's version.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

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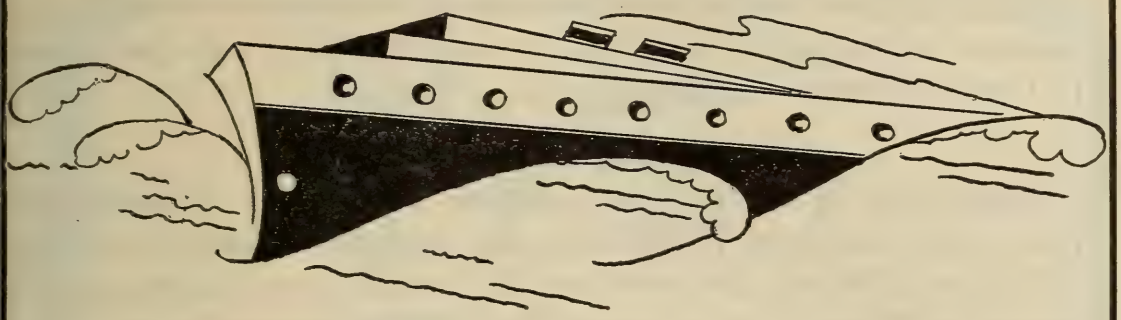
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followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

* * *

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar* offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish

*Da Ponte here refers to Baron Wezlar.

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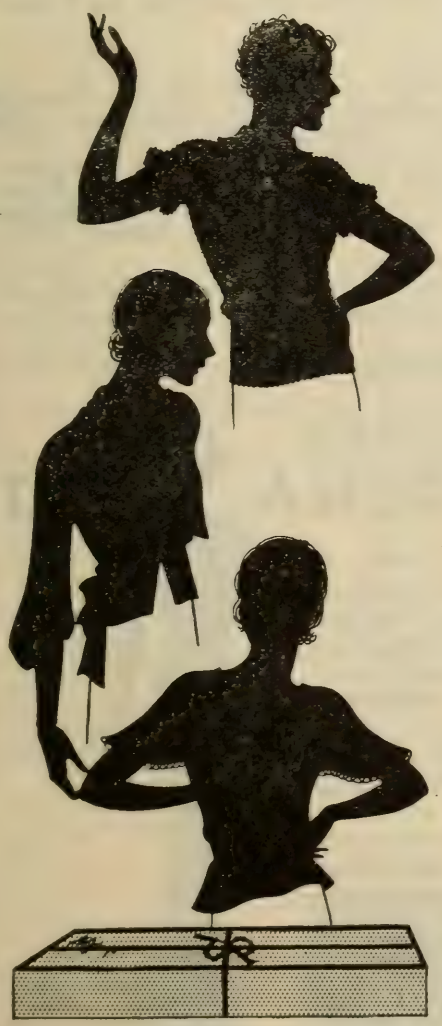
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my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'*

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True: but I have already forbidden the German company to play this piece "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

* Mozart had already written for the stage the first part of "Die Schuldigkeit des ersten Gebothes" (1766); "Apollo et Hyacinthus" (1767); "Bastienne" (1768); "La finta semplice" (1768); "Mitridate" (1770); "Ascanio in Alba" (1771); "Il Sogno di Scipione" (1772); "Lucio Silla" (1772); "La Finta Giardiniera" (1774); "Il re pastore" (1775); "Zaide" (1780—performed at the Vienna Imperial Opera House, October 4, 1902); "König Thamos" (1780); "Idomeneo" (1781); "Die Entführung aus dem Serail" (1782); "L'Oca del Cairo" (1783); "Lo Sposo deluso" (1783); "Der Schauspieldirector" (1786).

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Did Da Ponte show himself the courtier when he spoke of the Emperor's "very correct taste in music"?

This Emperor was in the habit of leaving his bed at 5 A.M.; he dined on boiled bacon at 3.15 P.M.; he preferred water to wine, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling, like the philosopher Plotinus, to sit for his portrait, but not for the same reason; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; Michael Kelly says



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he was "passionately fond of music and a most excellent judge of it." But we know that he did not appreciate, did not like the music of Mozart. The Emperor commanded from his composer, Mozart, no opera, cantata, symphony, or piece of chamber music, although he was paying him 800 florins a year, but he did order some dances, for the Viennese were dancing mad.

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

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The Countess: One Laschi. A contemporary critic said that although her art was admired in Italy, she was neither distinguished nor a favorite at Vienna. Michael Kelly, who first took the part of Basilio and also that of Don Curzio,—Ochelly, as Mozart wrote the tenor's name,—mentions her incidentally in his entertaining "Reminiscences" (written by Theodore Hook), but does not criticise her art or her person. Da Ponte, never discreet in his comments on women, says nothing in his Memoirs about the quality of the singers. There is no record of her appearing at the famous opera houses of Bologna and Venice.

Susanna: Ann (otherwise Anna) Selina Storace, soprano (1766–1817), who created the part of Susanna, was the daughter of Stefano Storace (originally Sorace), Italian double-bass player. She studied with her father and Ranzzini in London, and appeared there in concerts from 1774 to 1778. She studied with Sacchini at Venice, and appeared in 1780 at La Pergola, Florence, with great success. In 1781 she sang at Parma, and in 1782 at La Scala in Cimarosa's "Il Pittore Parigino" (August 10), and in Sarti's "Fra i due litiganti il terzo gode" (September 14). In 1784 she was engaged at the Imperial Theatre, Vienna, at a salary equal to $2,500 for the

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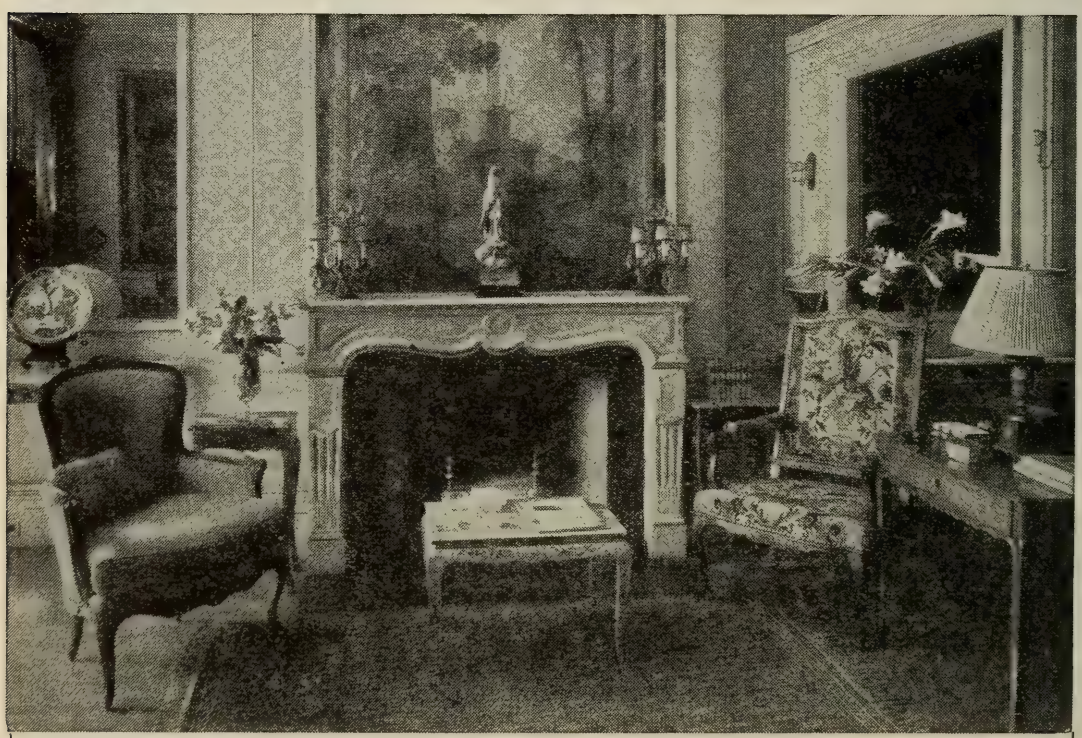
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season,—a remarkably high sum for that period. In Vienna she contracted an unhappy marriage with John Abraham Fisher, the violinist. He beat her. They soon separated, and she never afterwards used her husband's name. The Emperor ordered Fisher to leave Austria. Returning to London in 1787, she sang in opera. She became intimate with Braham, and sang with him on the Continent. On May 30, 1808, she left the stage, farewelling the public in "The Cabinet." She left a large fortune,—£11,000 in pecuniary legacies and about £40,000 for a cousin as residuary legatee. There is much entertaining gossip about her as woman and singer. (See Kelly's "Reminiscences" for stories of her life in Vienna.)

CHERUBINO: Mme. Bussani. For an amusing account of her, see Da Ponte's Memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful. She was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre January 6th: "The manager . . . engaged several new performers among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon) who had plenty of it, but whose person and age were not calculated to fascinate an English audience."



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BARBERINA: Anna Gottlieb, born at Vienna in 1774, after her appearance as Barberina, was engaged by Schikaneder for his theatre and was the first Pamina in "The Magic Flute." In 1792 she went as leading singer to the Leopoldstadt Theatre. She took part in the Mozart Festival at Salzburg in 1842; in the Jubilee of 1856 at Vienna; she died soon thereafter.

FIGARO: Benucci was regarded by reason of his natural acting the best buffo-bass in Vienna. He was praised for his full, beautiful voice——Kelly says it could be stentorian—and his dramatic art. "He has the seldom praiseworthy habit of never exaggerating." So wrote a German critic in 1793. Mozart wrote for him Guglielmo's music in "Così fan tutte."

The COUNT: Steffano Mandini was considered the best buffo singer of his time next to Benucci. He went to Paris in 1789 and met there with extraordinary success, especially in "Cosa rara." Choron recommended him to his pupils as the ideal of an operatic singer.

BARTOLO and ANTONIO: Bussani was already a member of the Italian opera at Vienna in 1772; he left the next year, but only to return.

BASILIO and DON CURZIO: Michael Kelly, or as Mozart wrote the name Ochelly—Kelly says he was known as O'Kelly in Italy. Born

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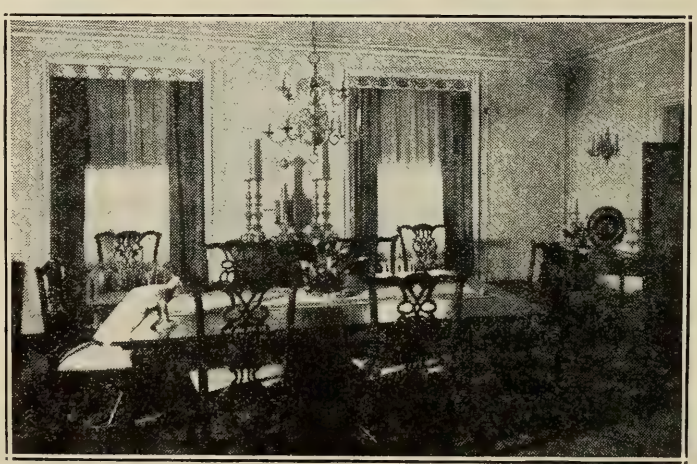
at Dublin in 1762, he died at Margate in 1826 and was buried in the churchyard of St. Paul's, Covent Garden. Having studied the piano, he took up singing and left Dublin for Naples in 1779,—he had already appeared in Dublin on the stage. At Naples he resumed his vocal studies, and, having visited Italian towns, made his way to Vienna. There he remained four years at the Opera and was intimate with Mozart. Arriving in England in 1787, he was first tenor at Drury Lane, until he left the stage—his last appearance at his own benefit was at Dublin in 1811. He furnished music for sixty-two dramatic pieces and wrote many songs. For many years he was acting manager of the King's Theatre. He failed as the proprietor of a music shop. His going into the wine trade led Sheridan to propose for a sign on his shop: "Michael Kelly, Composer of Wines and Importer of Music." His delightful "Reminiscences," written by Theodore Hook from material given by Kelly, appeared in 1826, and reached a second edition in that year.

BEAUMARCHAIS

(London *Times*, July 7, 1917)

Mozart's "Figaro," which appears in the program of the Beecham Company for next week, recalls a notable figure in literature. To

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have written plays on which were based two splendid operas by Mozart and Rossini, not to mention two others by Paisiello and Isouard, and to have been himself the hero of a play of Goethe's, would have been fame, if the works themselves and the personality of the author had not already achieved it.

Poet, watchmaker, harp-player, music teacher, secret agent, courtier, company promoter, ship-broker, war contractor, politician, pamphleteer, litigant, and gentleman—Pierre Augustin Caron de Beaumarchais made his name in the years between the production of "Le Barbier de Séville" (1775) and "Le Mariage de Figaro, ou La Folle Journée" (1784); and between that and his death, in the year in which Heine was born, that name was one of the best known and best loved in Europe.

He was known for three great lawsuits—two civil, which he lost, and one criminal, which he won. He was loved because in these he proved himself a good hater. The first two were brought by persons intent on ruining him, and prepared to spend thousands for the purpose; but their victim had too secure a place not only in the favor, but in the hearts, of Louis XVI. and his daughters to be crushed by their malice. The last action he himself brought in defense of his sister's honor; and all that can be said for the weakling, Clavijo, who deserted her, is that Goethe had sufficient pity on him to allow him to die on her bier, where Beaumarchais forgives him. In real life he neither forgave nor spared, as a sentence from his "Mémoires" shows:

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your well-justified charge of being my father's son. . . . But there I stop. I fancy him looking over my shoulder as I write, bending down, and kissing me. . . . To be honest, his watchmaking apart, I know no one I would exchange him for; but I know too well the value of the time he taught me to measure to waste it in reply to such nonsense."

The strength of "Le Mariage de Figaro" lay in its satire. Louis, after explaining to his Queen that the whole point of the play was the destruction of the Bastille, was afraid to prohibit its production. "C'était la révolution déjà en action," Napoleon said of it. It turns on the Norman *droit du seigneur,* then in full force, and to this day unrepealed in Sark. It glances at the customs of the age. The profession of courtier is defined as *recevoir, prendre, demander.* The distinction between man and other animals is *boire sans soif et faire l'amour en tout temps.* Suzanne sees the Count through the window riding across the kitchen garden, followed by Pédrille and three or four hounds. Then there is Figaro's famous speech beginning, "Avec un Goddam en Angleterre," and the lawsuit which is made to depend on the interpretation of a blot—is it *et,* or *ou,* or *où?* The sting is in the great soliloquy of the last act: of the nobility we read: "Parceque vous êtes un grand seigneur, vous vous croyez un grand génie. Qu'avez vous fait pour tant de biens? Vous vous êtes donné la peine de naître, et rien de plus"; of patronage: "Il fallait un calculateur, ce fut un danseur qui l'obtint"; of the Court: "Je compris que le savoir-faire vaut mieux que le savoir."

What was da Ponte, Mozart's librettist, to make of all this? Satire has no place in music. When it disappeared, there disap-



peared also the only punishment meted out to the Count. This might, however, pass in the non-moral Vienna as what could take place only in the immoral Paris. But the more the language was bowdlerized and the action purified, the more frivolous became the individual situations. Yet it was for these that Mozart chose the libretto. He made more of Beaumarchais's light heart and less of his penetrating intellect. He took a childlike pleasure in the motley figures without inquiring too closely how they came together, and setting them in the plane of pure feeling bound them in a new unity. For people can sing only as they really feel, not as they behave in consequence of other people's words and actions.

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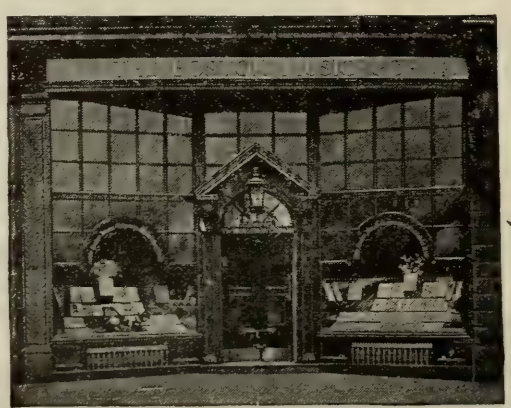
Concerto in D major for Violin (K. 218)

Wolfgang Amadeus Mozart

(Born at Salzburg, on January 27, 1756; died at Vienna, on December 5, 1791)

Mozart composed five violin concertos at Salzburg in 1775. The one in D major is the fourth of the series. It was composed in October. The title of the autograph manuscript runs as follows: "Concerto per il Violono del Sgr. Cavaliere Amadeo Wolfgango Mozart nel Octobre 1775 à Salisburgo." The accompaniment of the five concertos is scored for the same instruments: two oboes, two horns, strings. In 1776 Mozart wrote a sixth concerto—E-flat major—with an accompaniment scored for flute, two oboes, two bassoons, two horns, and strings. A seventh was discovered by Dr. Kopfermann in 1907. There is some doubt as to its genuineness.

These concertos were undoubtedly written for Mozart's own use. As a child, he played the violin as well as the forerunners of the pianoforte, and on his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). This, and one in D major, were composed in 1763 at Paris. They are dedicated to the Princess Victoire of France. In 1775 Mozart was practicing diligently the violin to please his father. It was one of Wolfgang's duties at the court to play the violin. He disliked to do it. His father, an excellent violinist, author of the celebrated treatise, "Versuch einer gründlichen Violonschule" (Augsburg, 1756), encouraged his son: "You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit, and fire, you would be the first violinist in Europe." This was in answer to a letter from Munich in which Mozart had written: "I played as though I were the greatest fiddler in Europe." In 1777 the father reproached him for neglecting the violin. (In Vienna Wolfgang preferred to play the viola in quartets.) And it was in 1777 that Mozart wrote of one Franzl whom he heard playing a violin concerto at Mannheim: "You know I am no great lover of difficulties. He plays difficult things, but one does not recognize the difficulties and imagines that one could do the same thing at once: that is true art. He also has a a beautiful round tone—not a note is missing, one hears everything; everything is well marked. He has a fine staccato bow, up as well



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as down; and I have never heard so good a double shake as his. In a word, though he is no wizard, he is a solid violinist."

* * *

This concerto in D major was played at a concert of the Boston Symphony Orchestra in Boston on April 19, 20, 1912, by Sylvain Noack, at that time the second concertmaster of the orchestra. Max Fiedler was the conductor.

* * *

The characteristics of the Salzburg violin concertos are the same. They are in three movements, Allegro, Andante or Adagio, and Rondo. The first movement is the one most developed, although it might be considered as in aria form rather than the form befitting a first movement of a symphony. There is the customary alternation between tutti and solo passages. The structure is more compact than that of the Aria; it has more life. The "passage" measures grow out of the themes, play about them, or are closely related to them. The second movement requires expressive playing of sustained melody, and is of a cheerful character. The Finale is in rondo form and joyful mood.

I. Allegro, D major, 4-4. The movement opens with an orchestral exposition. The chief theme is proclaimed in octaves by the full orchestra; the second theme, D major, is for the strings. The solo instrument enters with the chief theme, which is in two sections. The solo violin plays the second theme (A major). There is much passage work in the development section. The recapitulation begins with the second theme.

II. Andante cantabile, A major, 3-4. The first theme is given out by the orchestra. The solo violin takes it a little later and introduces the second theme, in E major.

III. Rondo, Andantino grazioso, D major, 2-4. The first theme is announced by the solo violin. The tempo becomes Allegro ma non troppo, 6-8. There is a new idea in A major for the solo. The Andantino material returns, and is again followed by that of the Allegro. There are other changes in tempo. There is a new subject, G major, for the violin. At the end the subject first heard in the Allegro ma non troppo is presented.

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THE TWO MOZARTS: SERENITY AND PASSION

By Ernest Newman

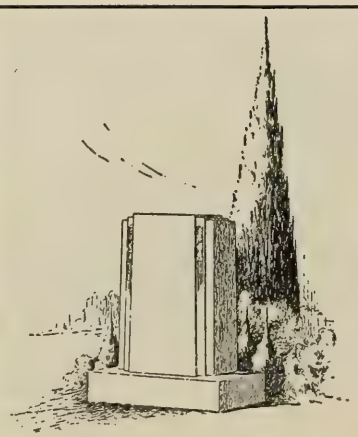
(*Sunday Times*, London, September 25, 1927)

The nineteenth century was inclined to pass over in silence, or with a conventional word or two, many a work of Mozart that interests and intrigues the twentieth-century student more than some of the accepted masterpieces do. Led by Jahn, historians, critics, and the public alike admired Mozart for much the same quality that made them rank Raphael above most other painters. Mozart was seen as the typical "classic" master, the perfect workman, the possessor of a soul of childlike serenity. As I have pointed out before in these pages, the modern Mozart students have become aware of a strong strain of something else in Mozart—a passionate melancholy, indications of a soul sometimes divided against itself, the up-surging every now and then of a darker, more turbid current through the limpid upper waters of his mind.

Curiously enough, it is as a rule in works that lie off the beaten track of the "forms" that this quality of his mind reveals itself: there are intensities and audacities of expression in the "concert" arias that we do not find in the arias from the operas, and that we must look for not in the symphonies but in such works as the Divertimenti and the violin-and-viola concerto. I spoke a few weeks ago of the concert scena for tenor "Misero! O sogno, o son desto?"—a description of the horrors that crowd upon the mind of a prisoner. This work seemingly belongs to the year 1785. (The violin-and-viola concerto probably dates from 1780 or 1781: the "Jupiter" was written in 1788, three years before Mozart's death.) We have only to glance at this tenor scena to see the greater freedom of style and expression that Mozart here permits himself in comparison with most of his later opera arias, the harder hammering of the processes of his thought.

A Touch of the Dionysiac

The more closely we study Mozart, the more the conviction grows in us that in this typical "classic" there was a strong strain of the



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romantic, a touch of the Dionysiac in the Apollonian, that somehow or other never came to its full development; and could one discover the reason for this, we should doubtless have at last the right key to Mozart both as artist and as man. Did he deliberately thrust aside the spectres that seem at times to have gibbered about him and plucked at him, banning them by a conscious effort of a superior philosophy, or was it simply that there was not soil enough of the right kind in him for these flowers of evil to take deeper root? With an easier life and a better physical nourishment, would the last year or two, perhaps, have brought us something different from the supreme *Verklärung* of the "Magic Flute"?—for the philosophy of resignation, surely, can as well be the product of exhaustion, of an inability to face all the darker problems of one's inner life, as of wisdom attained by thought. Again, did the technician in him tend to take the upper hand in the latter days, demanding for its full realization, as technique always does when an artist lets it master him, a partial surrender of some of the harder processes of thinking?

An Arrested Development

The problem is a complex one, and perhaps not finally solvable. But of the existence of a dark and passionate strain in Mozart that for some reason or another never fully realized itself there can be no question. There is a far more sombre mental color, far more pain and protest, in the andante of the concerto than in that of the "Jupiter." An aria like that of Giunia ("Fra i pensier più funesti di morte") in the opera "Lucio Silla," written when Mozart was a boy of sixteen (which corresponds in his case to something like thirty in that of a longer-lived composer) bears the promise of a

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dramatic passion and pathos that were never realized in any of the opera arias of his prime, which have marvellous qualities of their own, of course, but not precisely *this* quality heightened and intensified by experience, as might reasonably have been expected to happen. The older he got, the more he tended to put a dark thought away from him before it could take complete possession of him.

Any of the later romantics would have built a world of wild protest and sobbing self-pity out of some of Mozart's themes: imagine what Tchaikovsky would have done, for instance, with the great downward-sweeping melody in B minor that opens the second part of the adagio for strings in the second Divertimento (one of Sir Thomas Beecham's favorite pieces). Mozart, having uttered his cry, seems to repent his bitterness immediately: he at once follows the minor melody with a transformation of the same idea into the consoling major. This was a procedure, indeed, characteristic of him in cases of this kind. One of the acutest of the modern German Mozart critics, Hans Mersmann, has pointed out how, at the decisive point, the sombre C minor opening melody of the violin-and-viola concerto is switched over by the solo viola into E-flat major—a typical instance of Mozart's way of ridding himself of a phantom. The procedure is too constant with him to be the result of the accident of the moment: it clearly points to some tendency rooted in the very depths of him, something upon which the Mozart criticism of the future may throw more light than we have at present.

Line of Least Resistance

And was there not a tendency, in his last years, to take things as a composer rather easily, to follow lines of least resistance? May the suggestion not be hazarded that in this respect he resembles Richard Strauss, and that the underlying cause of the phenomenon is the same in the two cases—a slight exhaustion of the spirit, leading to an unwillingness to face new difficulties of expression, but to rely instead on the superb technical instrument that a life-time of use has placed in the artist's hand? Strauss has done comparatively little new thinking during the last fifteen or



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twenty years, but he has generally been able to produce fine music of a certain sort when he has let his technique evoke its own mood and its own expression within a standardized form, as the technique of a master has a way of doing. We may suspect that there were times in Mozart's last years when he no longer burned to express himself emotionally as he had done in his youth and middle period, but delightedly posed to himself a technical problem and then, being the genius he was, found he could not help evolving magical music out of the machine he had taken up to play with.

The Finale of the "Jupiter"

No doubt Lobe was right when he said that the germ of the finale of the "Jupiter" is to be found in those few bars before the end in which the five themes are combined. Mozart probably amused himself with the idea of a quintuple fugue, beat out his subjects, tried them out for a few bars in combination, reflected on their various possibilities in inversion and so on, and then set to work on his finale; and the superb ease of the technique unlocked the doors of his imagination as he worked on, with the result that the finale became not only a miracle of science but a miracle of beauty. Strauss's technique often serves him to much the same purpose in the later works. Among so much that is banal or merely audacious and showy in "Ariadne auf Naxes," the ensemble of the comedians stands out as a gem not merely of texture but of musical invention; and we meet with the same phenomenon

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again and again in "The Rosenkavalier," the technique, practicing itself in standard forms, evoking all sorts of happy flights of fancy. When, in circumstances of this sort, the machine slows down, or the right temperature cannot be generated, we get merely "mechanical" or empty music, of which there is an abundance in the later Strauss: and the question is worth asking ourselves whether there is not a good deal of music of this kind in Mozart's Requiem—whether the mere fact that it is so hard to say which is Mozart and which Süssmayer in that work is not itself an indication that here Mozart's brain was sometimes working at something below its best.

And so, as always with Mozart, we come to the query I have propounded before. What would have become of him had he lived on into the Beethoven epoch? Was he not tending, in his last years—partly by reason of increasing physical exhaustion—to rely more and more on the practiced ease of his hand in the accepted forms; and in that case, how would he have fared in a later and more strenuous age when the vital need of music was the sinking of shafts deep down into new mines of musical thought? Faced in 1804, at the age of only forty-eight, with the "Eroica," would he have been able to adapt his own thought to the needs of the new time, or would he have lived on to see himself an outmodeled eighteenth-century composer? Did he, after all, die not too soon, as we have been accustomed to think, but just at the right time? The passionate, pathetic elements in his nature that were not allowed to develop were things that the new time clamored for, and Beethoven made himself the man of the time by expressing them. Could Mozart, after having closed down this mine of feeling in him for so long, have reopened it after the age, say, of forty?

SYMPHONIC ODE (COMPOSED FOR THE 50TH ANNIVERSARY OF THE BOSTON SYMPHONY ORCHESTRA (1931)) . . . AARON COPLAND

(Born at Brooklyn, N.Y., in 1900; now living in New York)

The composer has sent the following notes about his score:

The "Symphonic Ode" was composed at intervals from August, 1927, to September, 1929, in a number of countries and places: Königstein, Germany; Santa Fé, N.M.; Peterboro, N.H. (MacDowell Colony); Briarcliff Manor, N.Y.; Juziers, France, and New

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York City. The orchestration was completed from July to November, 1929. It is a work in one movement, lasting about twenty minutes. This is the first performance anywhere.

The title "Symphonic Ode" is not meant to imply any connection with a literary idea. It is not an Ode *to* anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say. In another connection, André Gide has well expressed my meaning*: "Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said *only* that. And what interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name 'la part de Dieu.'"

The musical origin of the "Ode" is a two-measure phrase to be found in my "Nocturne" for violin and piano (1926). This phrase, stated in the violin piece without development, seemed rich in possibilities for expansion. In various guises, it forms the principal thematic material of the "Ode." As a whole, the work is cast in five-sectional form, which can roughly be represented as A-B-C-B-D. Sections A, C, and D are in slow tempo, sections B in fast tempo. The massive opening section (A) gradually acquires momentum and breaks up into the "feathery brightness" of the Allegro (B), which is followed by (C), a more lyrical treatment of the first section's material. The repetition of the Allegro section (B), is only approximate. It moves imperceptibly into Section D, which combines A and B to form a Coda in the monumental mood of the opening.

The "Ode" is scored for very large orchestra: piccolo, three flutes (the third interchangeable with piccolo), three oboes, English horn, E-flat clarinet, two clarinets in B-flat, bass clarinet, three bassoons, double-bassoon, eight horns, five trumpets, three trombones, two

*In the preface to his book "Preludes" (1896).

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tubas, kettledrums, bass drum, side drum, cymbals, tam-tam, triangle, wood block, glockenspiel, slap stick, two harps, piano, and the usual strings.

The dedication page reads: "To the Boston Symphony Orchestra—Serge Koussevitzky, Conductor—on the occasion of its fiftieth anniversary."

* * *

"Additional material: An article largely devoted to the 'Ode' appeared in *Hound & Horn* (Fall, 1930), by Theodore Chanler. A recent article in *Modern Music* (January, 1932) by Virgil Thomson may be of interest.

"Additional biographical data: Recent compositions: 'Vitebsk,' Study on a Jewish Theme for Violin, 'Cello, and Piano (1929); 'Piano Variations' (1930). Awarded $5,000 in Victor Prize Contest (1930)."

* * *

These compositions by Mr. Copland have been performed at concerts of the Boston Symphony Orchestra in Boston:

1925. February 20, Symphony for organ (Nadia Boulanger, organist) and orchestra.

1925. November 20, Music for the Theatre.

1927. January 28, Concerto in one movement for piano (Mr. Copland, pianist) and orchestra.

1928. December 14, Two Pieces for string orchestra.

* * *

Mr. Copland began to study music in his thirteenth year. His teachers in this country were Victor Wittgenstein and Clarence Adler (piano); Rubin Goldmark (harmony and composition). He went to Paris in 1921 to study composition and piano-playing with Nadia Boulanger. In the summer of 1924 he returned to New York. He was a recipient of a John Simon Guggenheim Memorial Foundation Fellowship for two years (October 1925–October 1927).

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"Tzigane," for Violin and Orchestra . Joseph Maurice Ravel

(Born at Ciboure, in the Department of the Basses-Pyrénées, on March 7, 1875; at home at Montford-l'Amaury, near Paris)

"Tzigane," written for violin and pianoforte, was performed for the first time at a concert of Ravel's works in London on April 26, 1924. The players were Yelly d'Aranyi (violin) and Henri Gil-Marchez (pianoforte). The piece was completed after Ravel's arrival in London a week before the concert. Miss d'Aranyi had only two or three days in which to learn the composition, which abounds in technical difficulties. After the concert, Ravel said to her, "If I had known, I would have made it still more difficult; I thought I had written something very difficult; but you have proved the contrary."

The orchestral version of "Tzigane" was first heard at Amsterdam, Samuel Dushkin violinist, Pierre Monteux conductor.

The first performance of the original version in Boston was by Miss d'Aranyi and Ethel Sharpe Hobday on December 6, 1927. The orchestral version was performed at a concert of the Boston Symphony Orchestra, Paul Kochanski violinist, Dr. Koussevitzky conductor, on March 30, 1928.

The composition begins with a long rhapsodic introduction for violin alone. Exciting gypsy rhythms follow.

G. Jean-Aubry wrote that Ravel's appreciation of the resources of the violin is "really amazing when one knows that the composer never played the violin in his life. Notwithstanding the high degree

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of technical excellence, the work always remains deeply musical; it is not only strange, pleasing, or singular; it is music all the time."*

The London *Times* asked if the work was a parody of all "the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music."

Herbert Antcliffe, in the *Musical News and Herald,* expressed the opinion that "Tzigane" was the one work that Ravel had produced up to that time that is "sure of lasting" (!) "He has gone right to the origin of all good music, to the traditional tunes and feelings of a people who care nothing for artifice nor convention." Mr. Antcliffe mentioned the "freedom of handling, the lack of self-consciousness, the breadth of melodic thought, and the utter absence of the satiric grin which appears even in the most solemn and sentimental of its predecessors."

Symphonic Poem No. 3, "The Preludes" (after Lamartine)

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844,

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choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition, and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba,

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* * *

The first performance of "The Preludes" in Boston was at a Philharmonic concert on December 3, 1859.

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I. Mässig schnell, mit Kraft.
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(Viola d'Amore—JEAN LEFRANC)

Beethoven Symphony No. 3 in E-flat major, Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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b. The Keeper (*Warwickshire Folk Song*) Arranged by Cecil Sharp
c. Haul away, Joe (*Bunt Shanty*) Arranged by Sir Richard Terry
d. Hey Ho to the Greenwood (*Canon*) William Byrd (1590)
e. Lilliburlero (*Anti-Jacobite Song of 1688*) Arranged by Reginald Paul
f. The Boatman (*Old Highland Melody*) Arranged by S. Taylor Harris
g. A-Roving (*Capstan Shanty*) Arranged by Cecil Sharp

JOHN GOSS and the LONDON SINGERS

II.

Frühlingslaube Franz Schubert
An die Laute Franz Schubert
Litanei Franz Schubert

MR. GOSS

III.

a. The Three Ravens (*Ballad*) Arranged by Kennedy Scott
b. Willy, prithee go to bed (*Hunting Song*) from Ravenscroft's Songs (1609)
c. Billy Boy (*Tyneside Shanty*) Arranged by Sir Richard Terry
d. The Foggy Dew (*Irish Folk Song*) Arranged by Dr. Archibald T. Davison
e. New Oysters (*Old Street Cry*) from Ravenscroft's "Pammelia" (1611)
f. O Good Ale, Thou Art My Darling Arranged by Gavin Gordon
(*18th Century Drinking Song*)
g. Ten Thousand Miles Away (*Sea Song*) Arranged by Dr. Healy Willan

MR. GOSS and the LONDON SINGERS

IV.

THREE FOLK SONGS:
Auprès de ma blonde (*French*) Arranged by Hubert J. Foss
Du' vai! (*Italian*) Arranged by Blair Fairchild
El majo discreto (*Spanish*) Arranged by E. Granados

MR. GOSS

V.

a. A robyn gentil robyn (*Part Song*) William Cornysshe (1512)
b. The Mallard (*Cumulative Song*) Arranged by Hubert J. Foss
c. Round of Three Country Dances from Ravenscroft's "Pammelia"
d. Shenandoah (*Capstan Shanty*) Arranged by Sir Richard Terry
e. Can't You Dance the Polka? (*American Shanty*) Arranged by E. J. Moeran
f. Nous irons à Valparaiso (*French Shanty*) Arranged by Charles Bordes
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FIFTY-FIRST SEASON, 1931-1932

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
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Adam, E.	Caughey, E.	Polster, M.	White, L.

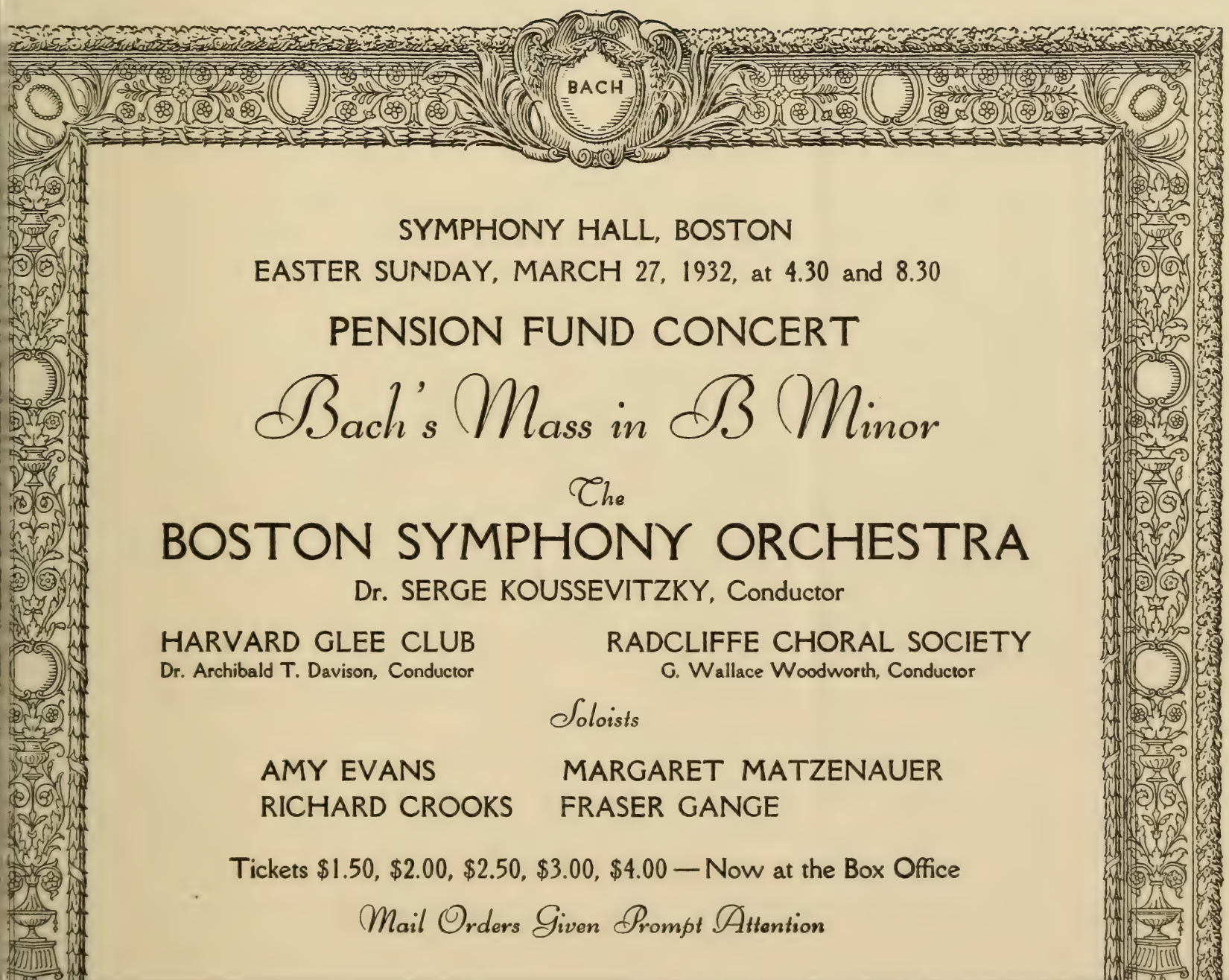
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Hindemith . . . Konzertmusik for String and Brass Instruments

I. Mässig schnell, mit Kraft.
II. Lebhaft; langsam; lebhaft.

Loeffler . . . "La Mort de Tintagiles," Dramatic Poem after the Play of Maurice Maeterlinck, for Orchestra and Viola d'Amore, Op. 6

(Viola d'Amore—JEAN LEFRANC)

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Paul Hindemith

(Born at Hanau, on November 16, 1895; living at Frankfort-on-the-Main)

This music, composed for the Fiftieth Anniversary of the Boston Symphony Orchestra, was performed for the first time at the concert of the orchestra in Boston on April 3, 1931, Dr. Koussevitzky conductor.

* * *

Hindemith, at the age of eleven, played the viola in the theatre and in the moving-picture house; when he was thirteen, he was a viola virtuoso, and he now plays in public his own concertos for that instrument. When he was twenty, he was first concert-master of the Frankfort opera-house.* His teachers in composition were Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory in Frankfort. He is the viola player in the Amar Quartet (Licco Amar, Walter Casper, Paul Hindemith, and Maurits Frank—in 1926 his brother Rudolf was the violoncellist).

Apropos of a performance of one of his works, in Berlin, the late Adolf Weissmann wrote in a letter to the *Christian Science Monitor:* "Promising indeed among the young German composers is Paul Hindemith. More than promising he is not yet. For the viola-player, Paul Hindemith, traveling with the Amar Quartet through

*He gave up this position in 1923 to join the Amar Quartet.

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half Europe, has seldom time enough to work carefully. The greater part of his compositions were created in the railway car. Is it, therefore, to be wondered at that their principal virtue lies in their rhythm? The rhythm of the rolling car is, apparently, blended with the rhythm springing from within. It is always threatening to outrun all the other values of what he writes. For that these values exist cannot be denied."

A foreign correspondent of the *London Daily Telegraph,* having heard one of his compositions, wrote: "It was all rather an exhilarating nightmare, as if Hindemith had been attempting to prove the theorem of Pythagoras in terms of parallelograms, which is amusing, but utterly absurd."

It has been said by A. Machabey that Hindemith has been influenced in turn by Wagner, Brahms—"an influence still felt"; Richard Strauss; Max Reger, who attracted him by his ingenuity and freedom from elementary technic; Stravinsky, who made himself felt after the War; and finally by the theatrical surroundings in which he lives. "He is opposed to post-romanticism. Not being able to escape from romanticism in his youth, today he seems to be completely stripped of it. Freed from the despotism of a text, from the pre-established plan of 'program-music,' from obedience to the caprices and emphasis of 'sentiment,' music in itself suffices. . . . The reaction against romanticism is doubled by a democratic spirit which was general in Germany after the War." Therefore he has had many supporters, who welcomed, "besides this new spirit,

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*
* *

Hindemith's Concerto for orchestra was played in Boston by the Boston Symphony Orchestra on March 5, 1926, and October 5, 1928.

"La Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6 Charles Martin Loeffler

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alla-

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Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterwards remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d'amour was played by the composer. At performances on April 18, 1914, and October 23, 1915, Mr. Férir

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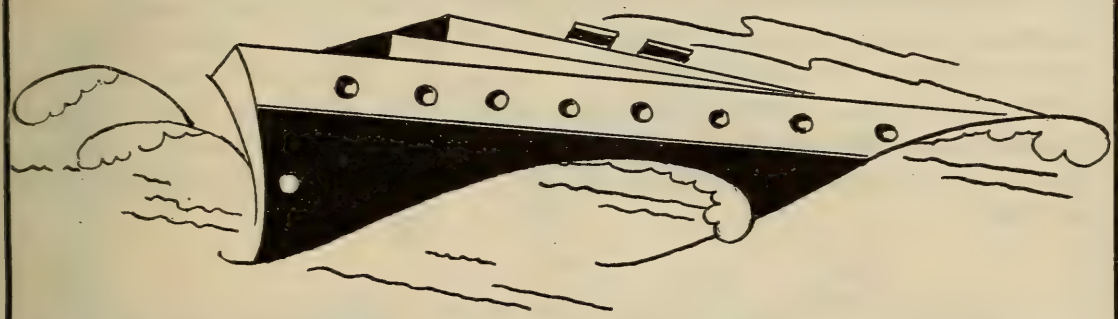
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played the viole d'amour; in performances on February 16, 17, 1923, Mr. Burgin played the solo instrument.

The poem is scored for three flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, small E-flat clarinet, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

* * *

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who

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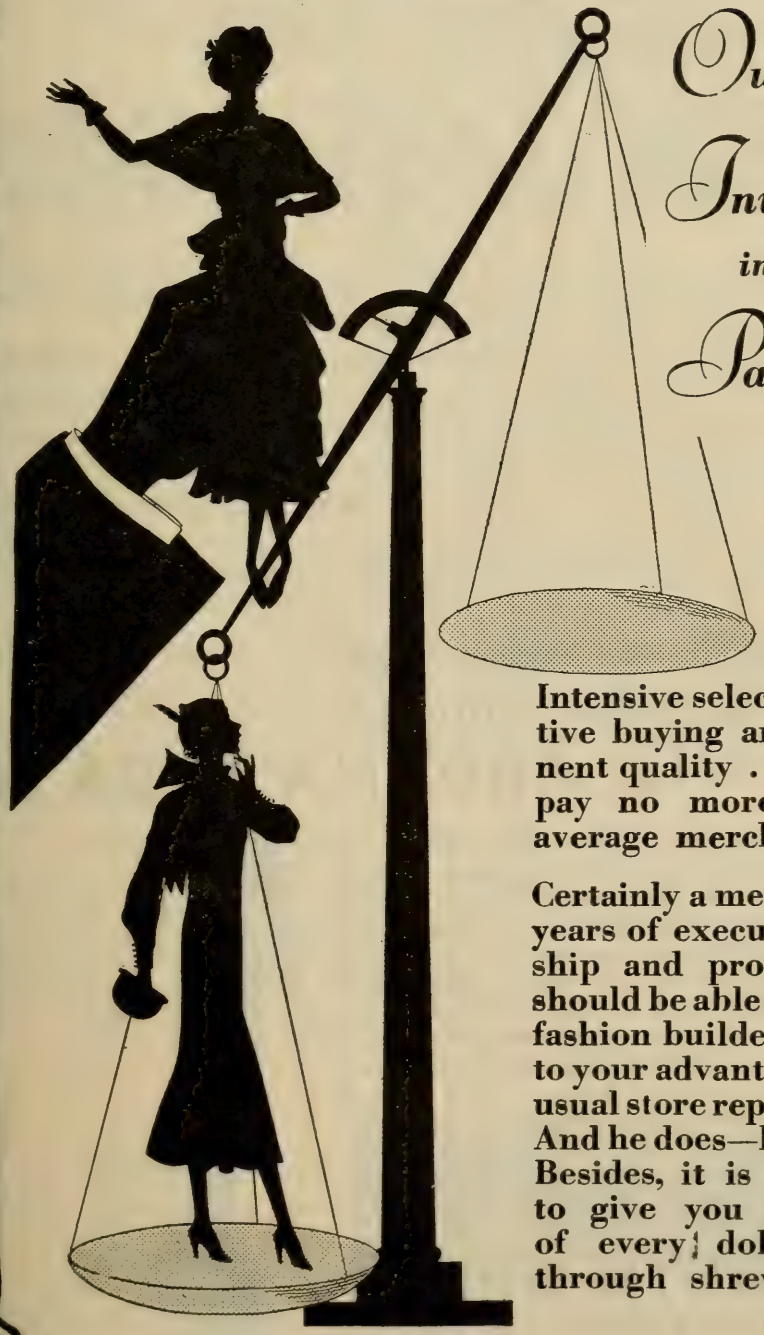
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commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure, corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

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vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.



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It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

* * *

Stage music for "La Mort de Tintagiles" has been written by Léon Dubois of Brussels; by A. von Ahn Carse of London; and by Jean Nouguès. The music by Nouguès was written for a performance at the Théâtres des Mathurins, Paris, December 21, 1905: Ygraine, Mme. Georgette Leblanc; Bellangère, Nina Russell (Mrs. Henry Russell); First Servant of the Queen, Ines Devriès; Second Servant of the Queen, Nathalie Varésa (Mrs. Henry Russell's sister); Third Servant of the Queen, Marie Deslandres; Aglovale, Stéph. Austin; Tintagiles, The Little Russell.

* * *

The *Pall Mall Gazette* of December 20, 1913, published this curious letter:—

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D 8, 7, 2
C none

East
S none
H J, 7, 6
D J, 10, 9, 7
C A, K, Q, J, 10, 2

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To the Editor of the Pall Mall Gazette:—

Sir,— Will you allow me to say a word about Maeterlinck's "Death of Tintagiles"? I write liable to correction on the point of interpretation, but I venture to suggest that the fact that it is a symbolic play is self-evident. In your criticism of the performance at the St. James's Theatre on Wednesday last, the manifest meaning is only dealt with. But, as in the case of dreams, besides the manifest there is the latent meaning, which is really the only meaning that is worthy of the name. There are sufficient hints in the play that it symbolizes something, just as there are sufficient hints in a clear and vivid dream that a meaning underlies the panorama of images.

Ygraine meets the "child" in the open, takes it to the castle, in spite of its fears, and keeps it in the sombre room with the old man, whose sword is rusty, and with the elder sister, who ultimately deserts her. The battle is against forces that time does not weaken, symbolized as three villains, but Ygraine does not know that they are manacled, because she has never seen them. When the door is forced open by the unknown, no one enters, but *white* light streams in and terrifies Ygraine. Religion, kinship, and her own passionate ignorance fail her. The "child" is captured, and she cannot get to it because she cannot find the "key." It dies because it has never been given a chance to live. Prejudice, narrowness, the fear to find out too much, the horror of natural forces, have killed it. But it would be folly to attempt a dogmatic interpretation.—Yours, etc.,

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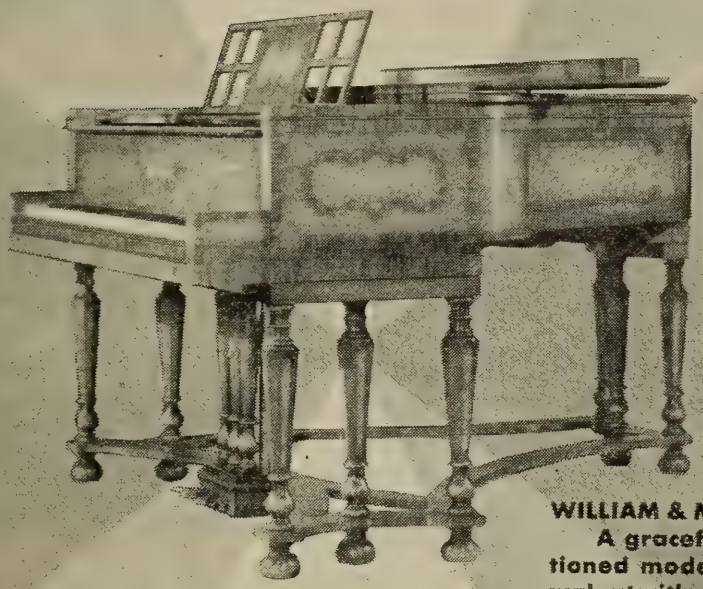
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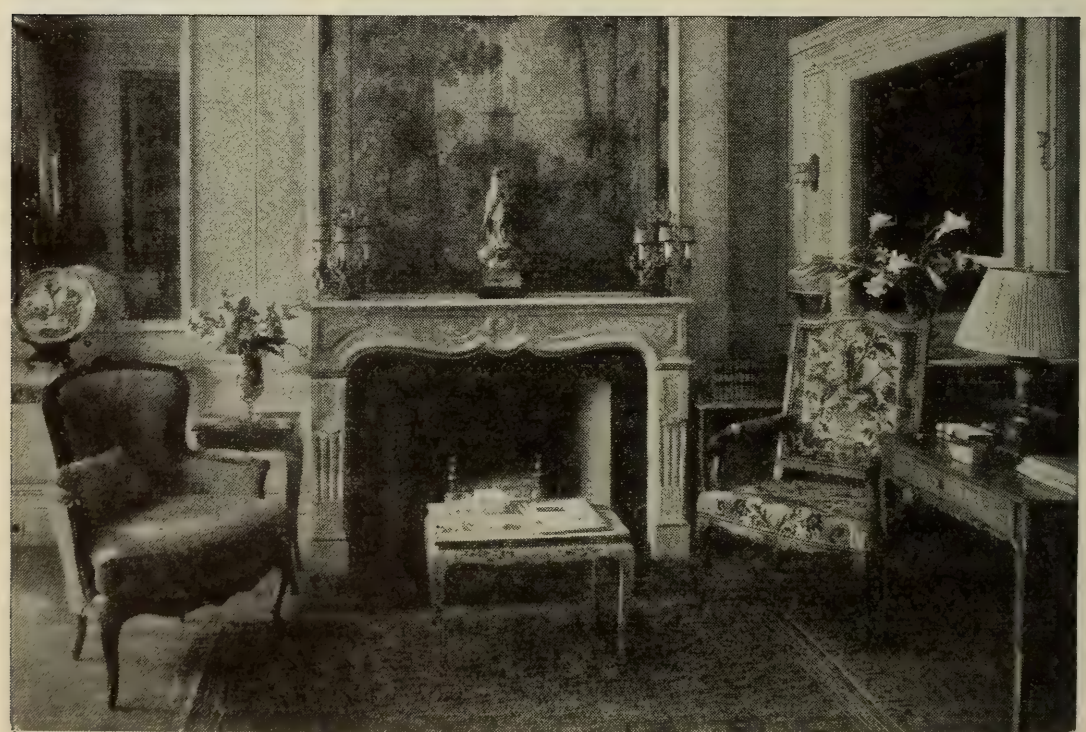
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William Foster Apthorp contributed the following note when Mr. Loeffler's dramatic poem was played here in 1901:—

"The viole d'amour (viola d' amore) belongs to the now almost extinct family of viols, the only now current surviving member of which is one form of the double-bass; many, if not most, modern double-basses are still built on the viol model, though some follow the violin pattern. The viols were the precursors of our modern violin family. The viole d'amour is strung over the bridge with seven strings, of which the lowest three are wound with silver wire. These strings are tuned as follows: D, F-sharp, A, d, f-sharp, a, *d;* this makes the lowest string a whole tone higher than the lowest of the ordinary viola, and the highest a tone lower than the E-string of the violin. In unison with these seven strings, there are seven more, of wire, which pass under the finger-board and under the bridge; these do not come within reach of the player's bow or fingers, but vibrate sympathetically with the upper set, when the instrument is played. This peculiar additional vibration gives the viole d'amour a singularly warm, sensuous tone. The latest instance of its use in the modern orchestra, before this symphonic poem of Mr. Loeffler's, is in Meyerbeer's 'Les Huguenots' it has an important obbligato accompanying Raoul's air, 'Plus blanche que la blanche hermine,' in the first act."

* * *

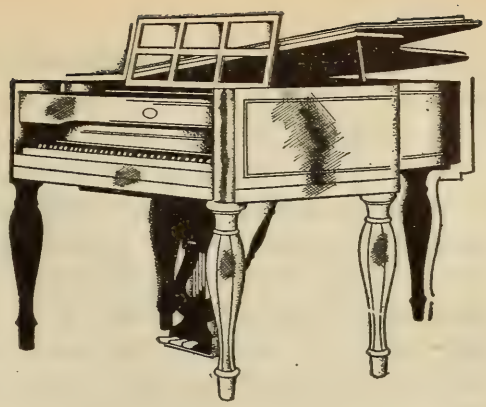


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It is said that the obbligato to Raoul's air was written originally as a violoncello solo. It is usually played on an ordinary viola.

According to Gevaert, the apparatus of "sympathetic strings" was an innovation of the seventeenth century, based on the study of certain Asiatic instruments. Mr. Forsyth in his "Orchestration" speaks of a small viol, the Lyra- or Leero-Viol, which was furnished early in the seventeenth century with an additional set of six "sympathetic" strings. "This was possibly an English invention.* At any rate, the instrument so strung was at one time popular in this country (England), and was regarded abroad as a peculiarly English type. Its adoption on the continent produced the Viola d' Amore." Mr. Forsyth speaks of two fundamental defects of the instrument; "first, the defect of all the old Viol family, an irregularly spaced system of tuning which precludes a regular and adequate left-hand technique, and second, a system of tuning too definitely attached to one key.† The instrument is, as it were, stamped or hall-marked with a key-signature. Its path is marked out for it before it begins to play. It is a musical chained-dog. When it strays out of the back yard, it is not merely bad-tempered and difficult to control, but it loses its snarl—the chief virtue of a watch-dog. In other words, when it is compelled to play in flat

*Leopold Mozart mentioned a species of viola d' amore as "the English violet." —P. H.

†As a way out of this difficulty, Berlioz suggested sets of instruments tuned in different keys, such as C major and D-flat major.—C. F.

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or in very sharp keys—that is to say, in keys where open D's, A's, and F-sharps do not abound—the sympathetic strings are either not heard at all or else only occasionally make their presence felt. In the latter case the unexpected reminder of their existence is often extremely irritating to the musical sense. In a word, the Viola d' Amore belongs to a school whose doom was preordained when the first modern viola was strung. It has now only the interest of the unusual. However, its quiet tone-quality might still be used to characterize antiquarian melodies or stage scenes."

There are two viola d' amore parts in the bass solo "Betrachte meine Seel" (Bach's Passion according to John), and in the tenor-solo that follows.

The violetta marini,—Handel wrote for it in his operas "Orlando" (1732) and "Sosarme" (1732),—was an adaptation of the viola d' amore with its "sympathetic strings." It was constructed by Pietro Castrucci (born at Rome in 1689; died at Dublin, March 7, 1752), a violinist, pupil of Corelli, who went to London in 1715 to be concert-master of Handel's orchestra. He wrote many violin sonatas, twelve concertos for strings. It is said that he died in extreme poverty.

Prætorius (1619) speaks of the English having adjusted sympathetic strings to the viola bastarda, which was something like the viola da gamba in shape, but slightly longer and narrower. John Playford, describing the viola d' amore in 1661, names Daniel Fau-

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rant as the creator of the instrument; but certain Eastern stringed instruments, as the Sarangi of the Hindus, have sensitive strings. John Evelyn in his Diary mentions (November 20, 1679) that he dined at Mr. Stingsby's Master of the Mint; there was music; "above all for sweetness and novelty, the viola d' amore of five wire strings played on with a bow being but an ordinary violin played on lyra-way by a German."

In Eugene de Bricqueville's interesting book "La Viole d'Amour" (Paris, 1908), the result of his researches into the history of the instrument, he suggests that the original spelling was "Viola da Mori" (Viol of the Moors), suggesting its Eastern origin.

Symphony No. 3 in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection

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of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

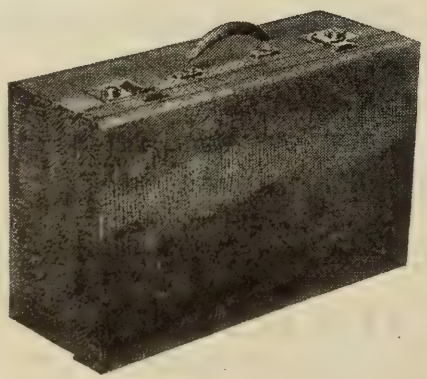
Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph



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Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

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Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon



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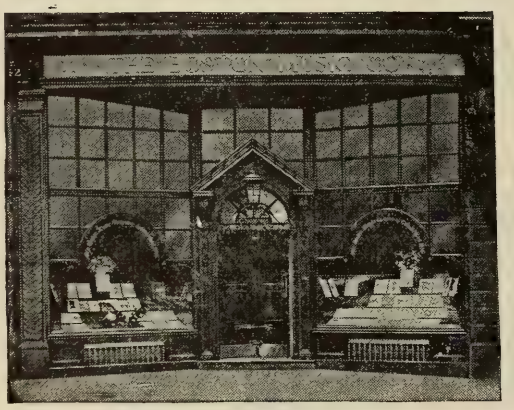
the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

Krehbiel's reference to Marx might be expanded. Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

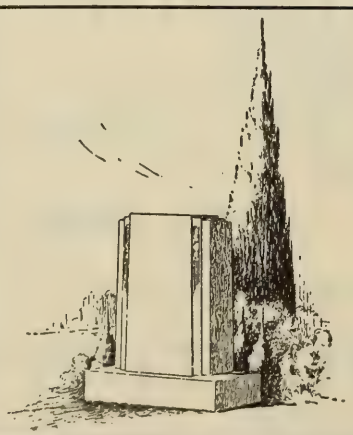
Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man,* in whom are present all the purely human



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feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique,* as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world of Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

* * *

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The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a



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concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The symphony was performed in the Apollo Rooms, New York City, at the second concert of the Philharmonic Society on February 18, 1843. The programme was as follows: Beethoven, Sinfonia Eroica, No. 3; Bellini, "Vien diletto è in ciel la luna," from "I Puritani" (Madame Otto); Romberg, Celebrated Élégie, by request (Violoncello, Alfred Boucher); Rossini, Overture to "William Tell," also the "Inflammatus," air with chorus, from "Stabat Mater" (Madame Otto); Hummel, Romanza e Rondo alla Spagnolia from the concerto in A-flat (H. C. Tinm, pianist); Weber, Overture to "Der Freischütz." U. C. Hill conducted the first part; W. Alpers, the second part. The programme published the following comments on the "Heroic" symphony:

"This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive

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of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding-up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined."

This amazing description was published in the programme several times when the work was repeated; "twenty-five years later it called forth an indignant protest from the *Tribune's* reviewer."

At one of the concerts of the Musical Fund, which came into existence in New York in 1828, the "Heroic" Symphony was played arranged as a septet.

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins

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and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo

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in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

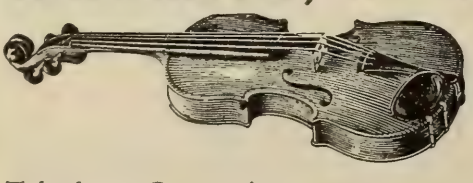
D'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a warlike rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or rather a double theme, with variations. Beethoven was fond of it, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for Pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third, the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The

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tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

* * *

After the first public performance at Vienna on April 7, 1805, the correspondent of the *Freymüthige* divided the audience into three parties:

"Some, Beethoven's particular friends, assert that it is just this symphony which is his masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties; after a few thousand years have passed, it will not fail of its effect. Another faction denies that the work has any

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artistic value and professes to see in it an untamed striving for singularity which had failed, however, to achieve in any of its parts beauty or true sublimity and power. By means of strange modulations and violent transitions, by combining the most heterogeneous elements, as for instance when a pastoral in the largest style is ripped up by the basses, by three horns, etc., a certain undesirable originality may be achieved without much trouble; but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and the sublime. Beethoven himself proved the correctness of this axiom in his earlier works. The third party, a very small one, stands midway between the others—it admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that the inordinate length of this longest and perhaps most difficult of all symphonies wearies even the *cognoscenti,* and is unendurable to the mere music-lover; it wishes that H. v. B. would employ his acknowledgedly great talents in giving us works like his symphonies in C and D, his ingratiating Septet in E-flat, the intellectual Quintet in D (C major?) and others of his earlier compositions which have placed B forever in the ranks of the foremost instrumental composers. It fears, however, that if Beethoven continues in his present path, both he and the public will be the sufferers. . . . The public and Herr van Beethoven, who conducted, were not satisfied with each other on this evening; the public thought the symphony too heavy, too long, and Beethoven himself

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too discourteous, because he did not nod his head in recognition of the applause which came from a portion of the audience."*

* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

*Krehbiel's edition of Thayer's "Beethoven," Vol. 11, page 43

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b. Allegro.
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c. Haul away, Joe (*Bunt Shanty*) Arranged by Sir Richard Terry
d. Hey Ho to the Greenwood (*Canon*) William Byrd (1590)
e. Lilliburlero (*Anti-Jacobite Song of 1688*) Arranged by Reginald Paul
f. The Boatman (*Old Highland Melody*) Arranged by S. Taylor Harris
g. A-Roving (*Capstan Shanty*) Arranged by Cecil Sharp

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Frühlingslaube Franz Schubert
An die Laute Franz Schubert
Litanei Franz Schubert

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III.

a. The Three Ravens (*Ballad*) Arranged by Kennedy Scott
b. Willy, prithee go to bed (*Hunting Song*) from Ravenscroft's Songs (1609)
c. Billy Boy (*Tyneside Shanty*) Arranged by Sir Richard Terry
d. The Foggy Dew (*Irish Folk Song*) Arranged by Dr. Archibald T. Davison
e. New Oysters (*Old Street Cry*) from Ravenscroft's "Pammelia" (1611)
f. O Good Ale, Thou Art My Darling Arranged by Gavin Gordon
(*18th Century Drinking Song*)
g. Ten Thousand Miles Away (*Sea Song*) Arranged by Dr. Healy Willan

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MR. GOSS

V.

a. A robyn gentil robyn (*Part Song*) William Cornysshe (1512)
b. The Mallard (*Cumulative Song*) Arranged by Hubert J. Foss
c. Round of Three Country Dances from Ravenscroft's "Pammelia"
d. Shenandoah (*Capstan Shanty*) Arranged by Sir Richard Terry
e. Can't You Dance the Polka? (*American Shanty*) Arranged by E. J. Moeran
f. Nous irons à Valparaiso (*French Shanty*) Arranged by Charles Bordes
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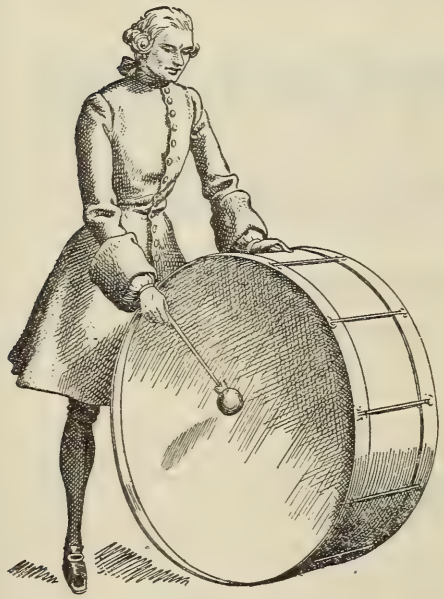
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Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
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SATURDAY EVENING, MARCH 12, at 8.15 o'clock

Bach, C. P. E. Concerto in D major for Orchestra
(Arranged by Maximilian Steinberg)

I. Allegro moderato.
II. Andante lento molto.
III. Allegro.

Stravinsky Suite from the Ballet, "Pulcinella" for Small Orchestra (after Pergolesi)

I. Sinfonia (Ouverture): Allegro moderato.
II. a. Serenata: Larghetto.
b. Scherzino.
c. Allegro.
d. Andantino.
III. a. Tarantella.
b. Toccata.
IV. Gavotte with Two Variations.
V. Duetto. a. Vivo.
b. Minuetto.
c. Finale.

Debussy Two Nocturnes

a. Nuages.
b. Fêtes.

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(Bach, born at Weimar, March 18, 1714; died at Hamburg, December 14, 1788. Steinberg, born at Vilna, June 22, 1888; now living)

Dr. Koussevitzky heard this concerto played by violon, quinton, viol d'amour, viola da gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged the concerto for flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed at concerts of the Boston Symphony Orchestra in Boston, Dr. Koussevitzky conductor, on October 24, 1924; December 10, 1926.

* * *

Steinberg, after graduation from the Gymnasium in 1901, attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers at the Conservatory were Rimsky-Korsakov and Glazunov. He became a teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments of Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of Steinberg's works comprises two symphonies: No. 1 in D, Op. 3; No. 2, B-flat minor, Op. 8; Dramatic Fantasie, Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A,

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* * *

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His ob-

*"Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

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ject seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which Haydn may have

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learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

* * *

The third son of Johann Sebastian Bach was Philipp Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy. The young man afterwards studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the *"galant"* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and

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Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

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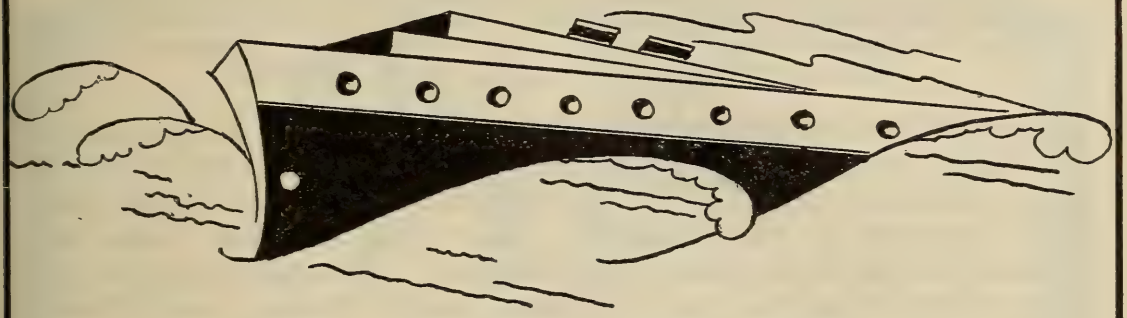
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SUITE, FOR A SMALL ORCHESTRA, FROM "PULCINELLA," A BALLET WITH SONG (AFTER PERGOLESI) . . IVOR FEDOROVITCH STRAVINSKY

(Stravinsky, born at Oranienbaum, near Leningrad, on June 17, 1882; living in Paris. Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pazzuoli, near Naples, March 16, 1736)

The first performance of this Suite in the United States was by the Boston Symphony Orchestra, Pierre Monteux conductor, in Boston on December 22, 1922. The programme also comprised Spontini's overture to "La Vestale" (first time at these concerts); Smetana's symphonic poem "The Moldau"; Dohnányi's violin concerto (Albert Spalding, violinist; first time in Boston), and Prelude and Love-Death from "Tristan and Isolde."

"Pulcinella," ballet with song in one act, music by Stravinsky (after Pergolesi); was performed for the first time at the Opéra, Paris, on May 15, 1920, under the direction of Serge de Diaghileff. The choreography was arranged by Léonide Massine; the scenery and costume designed by Pablo Picasso were put in effect by Wladimir and Violette Polunine. Pulcinella, Massine; Pimpinella, Thamar Karsavina; Prudenza, Lubov Tchernicheva; Rosetta, Vera Nemtchinova; Fourbo, Sigmund Novak; Caviello, Stanislaw Idzikovsky; Florindo, Nikolas Zverev, Il Dottore, Enrico Cechetti; Tartageia, Stanislaw Kostetsky; Quatre petits pulcinellas, MM. Bourman, Okimovsky, Micholaitchik, Loukine. Singers: Mme. Zoia Roskovska, Aurelio Anglada (tenor), Gino de Vecchi (bass). Ernest Ansermet conducted.

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All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the mage.

When this ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily

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a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikovsky as the two gallants, who try to kill him for the theft, we are given so brilliant a display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

When the ballet was revived at London in July, 1921, with Woizikovsky as Pulcinella, and with Mmes. Lopokova, Tchernicheva,



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Nemtchinova, and MM. Novak, Idzikovsky, dancers, and the singers Zoia Roskovska and MM. Ritch and Keedanov, the *Daily Telegraph* said (July 6) :—

"Until it is about half-way through 'Pulcinella,' the old Italian story to which Stravinsky has fitted an arrangement of Pergolesi music, is as delightful a ballet-opera as one could wish to see. It has in their quintessence those happy qualities which have put the Russian Ballet in a place by itself—invention, imagination, grace, and humor. The dances are of the daintiest; the comically serious imitation of the old-fashioned conventions is as entertaining as can be; the music is a particularly clever experiment in the difficult art of bringing an old composer up to date without overdoing it. So far as the rest of the ballet is concerned, one has no quarrel with the music, but dramatically it falls to pieces. It infringes two of the chief dramatic canons, for in the first place it becomes confusing, and it is extremely difficult to know which of the gentlemen in the large black noses is which and why he is doing what he does. In the second place, it loses its grip upon the audience, and may have been compared to a farce with two very good acts and one greatly inferior one to end up with. It is one of the very fine ballets in the Russians' repertory which really need cutting and revising. That it was enthusiastically received on its revival was due to the brilliant dancing . . . and to the fine singing."

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* * *

There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap, white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Sacramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires an Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

Pergolesi is now best known by his beautiful "Stabat Mater"; his

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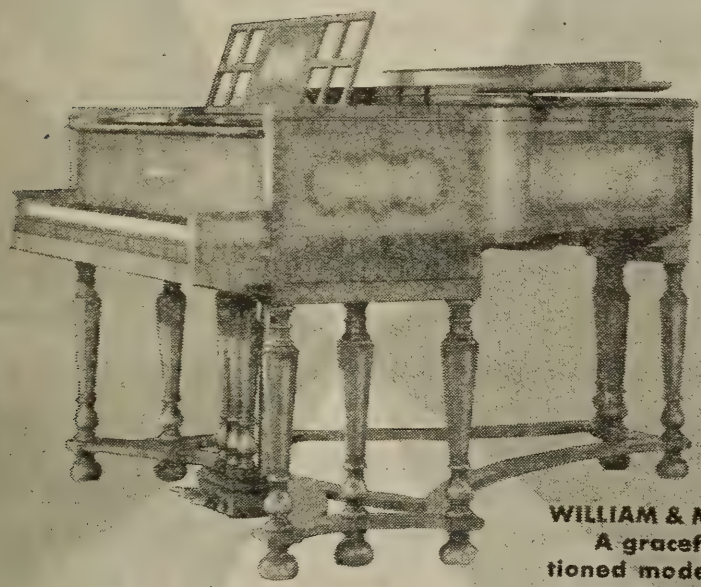
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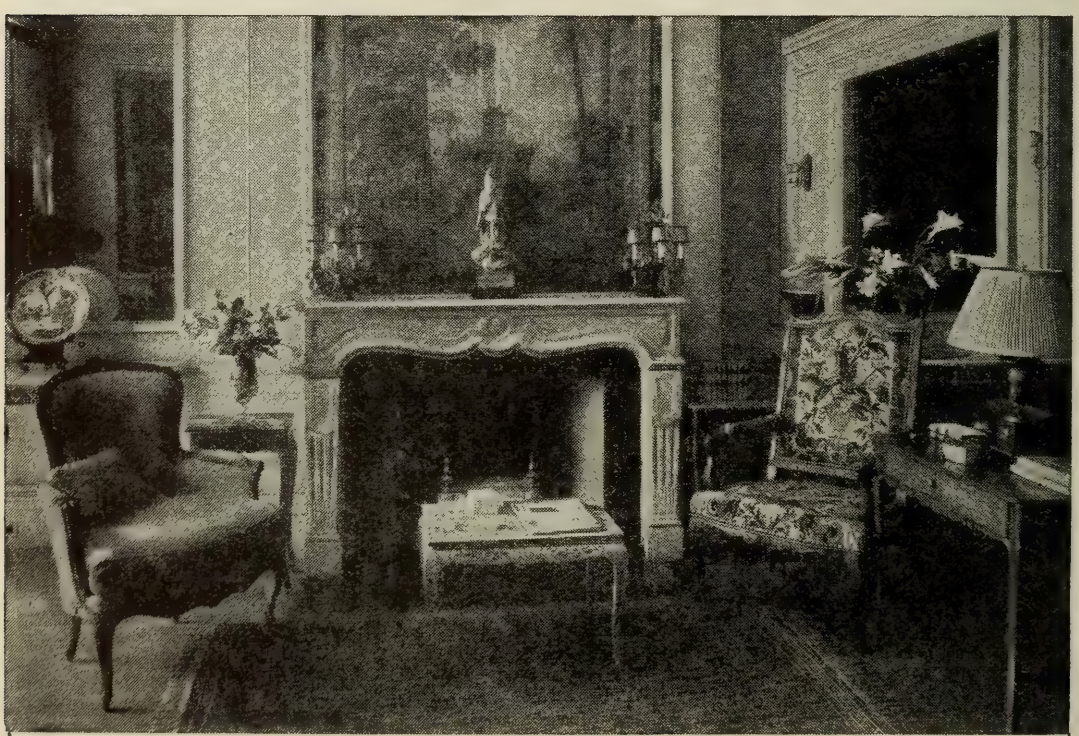
opera "La Serva Padrona" (1733) which is still performed, and a few songs still sung in concert-halls ("Nina" is falsely attributed to him); but he wrote nearly a dozen operas, several cantatas, and much music for the church.

"La Serva Padrona" was performed as "The Mistress and Maid," by "the celebrated Italian Pere Golaise" (*sic*) at Baltimore, Md., by a French company of comedians, on June 14, 1790: Randolphe M. de Lisle; Zerline, Mme. de Lisle; Scapin, M. Musart. It was performed in Italian at the Academy of Music, New York, on November 13, 1858, with Marie Piccolomini as the housemaid. It was in the repertoire of the Society of American Singers, New York, in 1917–18.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes,"

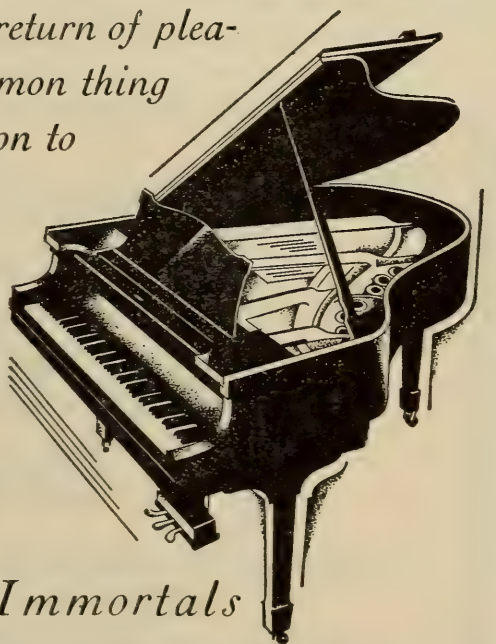


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was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, October 8, 1926, October 5, 1928.

Debussy furnished a programme for the suite; at least, this pro-

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gramme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and. above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

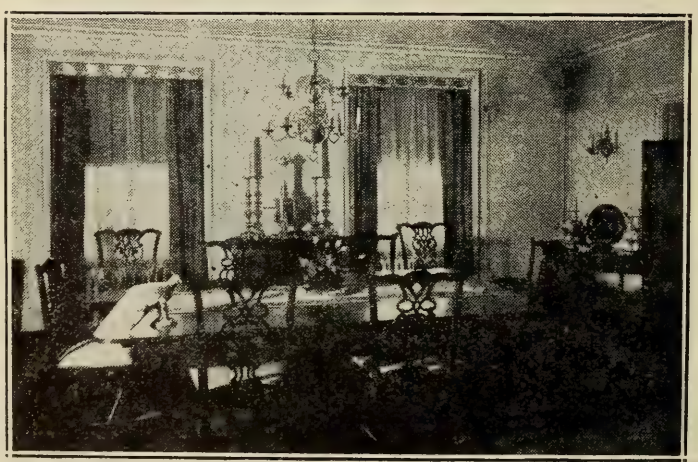
" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

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I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him

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in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

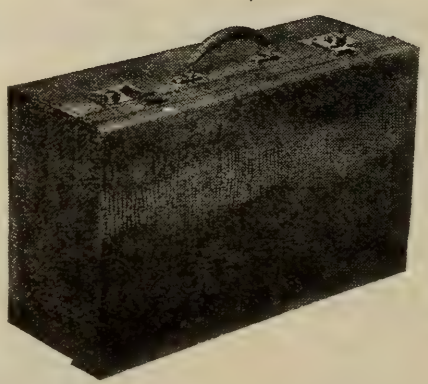
Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"Prairie," a Poem for Orchestra Leo Sowerby

(Born at Grand Rapids, Mich., May 1, 1895; living in Chicago)

"Prairie" was composed in February, 1929, and scored during the following two months. The first performance was by the National High School Orchestra of the N. H. S. O. Camp at Interlochen, Mich., August 11, 1929, when the composer conducted it. The Detroit Symphony Orchestra, Howard Hanson guest conductor, gave performances on February 5, 6, 1931. The programme was "All-American": Mason's overture, "Chanticleer"; Hanson's second symphony, and second movement from first symphony; Elwell's Suite for ballet from "The Happy Hypocrites." The Chicago Symphony Orchestra, Frederick Stock conductor, gave performances on March 20, 21, 1931. The programme also comprised: Bach-Stock, Passacaglia and Fugue, C minor; Hindemith, Overture to "Neues vom Tage"; Haydn, Piano Concerto, D major (José Iturbi); Krenek, Little Symphony; Liszt, Piano Concerto, No. 1 (Mr. Iturbi).

The poem is scored for piccolo, two flutes, two oboes, English horn,



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The score, based on a poem of the same name, by Carl Sandburg, bears the following quotation from the poem:

"Have you seen a red sunset drip over one of my cornfields, the shore of night stars, the wave lines of dawn up a wheat valley?

"Have you heard my threshing crews yelling in the chaff of a strawpile and the running wheat of the wagon boards, my corn huskers, my harvest hands hauling crops, singing dreams of women, worlds, horizons?"

* Score published by C. C. Birchard & Company, Boston, for the Eastman School of Music of the University of Rochester, Rochester, N.Y.

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The Chicago Programme Book published this description, given probably by the composer:

"The symphonic poem 'Prairie' is constructed in such a way that sections seeking to interpret the moods of the poet's 'red sunset,' 'shore of night stars,' 'wave lines of dawn,' 'threshing crews yelling in the chaff of a strawpile,' follow one another in succession without break or special line of demarcation. At the end the composer has sought to recall the mood of the beginning which suggests the hush and perhaps monotony of the vast stretches of farm land whose beauty midwesterners too seldom appreciate, and which Mr. Sandburg has idealized in so American a way in his poem. The composer prefers to make no detailed analysis of the purely musical contents of the score, as he feels this scarcely right or necessary in the case of a symphonic 'poem.' Though he desires to make clear that he has not wished to write 'programme music,' he asks only of the listener that he imagine himself alone in an Illinois cornfield, far enough away from railways, motor cars, telephones, and radios to feel himself at peace and at one with the beauty that is about him. If the situation has something of the 'homely' about it, so much the better for the situation."

* * *

Mr. Sowerby moved to Chicago when he was fourteen years old. He took piano lessons there of Calvin Lambert and Percy Grainger and studied composition with Arthur Olaf Anderson. He was "master of music" at the American Conservatory, Chicago. In 1917 he enlisted in the United States Army; sergeant, bandmaster; he served in the United States, England, and France with regimental band 332d Field Artillery; was honorably discharged in 1919. Having been awarded the American *prix de Rome*—the first American composer to receive it—he was at Rome in the years 1921–24. In the last-named year he returned to this country. He was a piano soloist at the Norfolk (Conn.) Festival of 1917; he has played with various American and European orchestras, teaches theory and composition in the American Conservatory of Music at Chicago, and is organist and choirmaster of St. James Cathedral (Episcopal) in that city.

His chief compositions are as follows:



"Set of Four," 1917 (Chicago Orchestra, 1918); Overture, "Comes Autumn Time" (New York Symphony Society, 1918); Three British Folk-Tune Settings (Minneapolis Symphony Orchestra, 1919); Serenade for string quartet (Berkshire Quartet, 1918); Quintet for wood-wind instruments (New York Chamber Music Society, 1920); Trio for flute, viola, piano (Berkshire Festival, 1919); Suite for violin and piano (Berkshire Festival, 1921); Sonata for violoncello and piano (Berkshire Festival, 1924); Ballad for two pianos and orchestra (Rome, 1923); String quartet (Rome, 1924); Piano concerto (first played by the composer in 1920); Symphony No. 1 (Chicago, 1922); Cantata, "Vision of Sir Launfal" (1926); "Synconata" and "Monotony" for Paul Whiteman's Orchestra (Chicago, 1925–26).

"'Monotony' took some forty minutes to play, several thousand dollars to prepare, what with extra rehearsals, special costumes which the players wore, and the construction of the enormous metronome which gave the title to the composition. This metronome was the ostensible conductor of the orchestra. Its beat never varied. Although there were numerous changes in the rhythm, they were all subdivisions of the single one tick-tocked by the great swinging arm, while Whiteman, concealed, did the actual conducting. There were four movements, and it was programme music, since each movement had an argument, one having to do with domestic affairs, including an argument between a married couple; another depicting the droning discourse of a determined but dull preacher, and a third (*á la Wagner*) ridiculing the vain chattering of music critics." ("Synconata" was shorter.) "Mr. Sowerby was one of the first to introduce the elements of jazz into the larger forms and made some

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quite interesting and fairly successful experiments in that line in his piano concerto, which preceded his two years' study in Rome."*

Add to the list: Mediæval Poem for organ and orchestra (1926); Symphony No. 2, B minor (1927–28); Symphony for organ and orchestra, G major (1930). There is also mention of an orchestral Suite, "From the Northland"; a Suite "Florida"; piano pieces, as "The Irish Washerwoman."

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

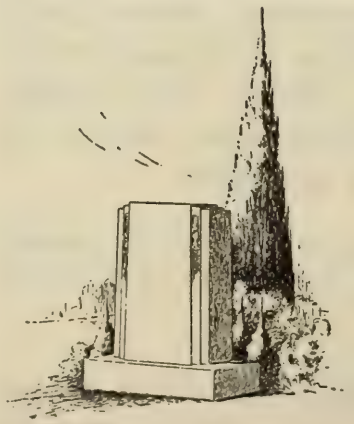
(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.† It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,

*From "So This is Jazz," pp. 156, 157, by Henry O. Osgood (Boston, 1926).
†There was a performance at Chicago on November 15, 1895.



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—roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the

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scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Certain German critics were not satisfied with Strauss's meagre clue, and they at once began to evolve labored analysis. One of these programmes, the one prepared by Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some



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cases with Strauss's sanction.* The translation is, for the most part, by C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given, by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer," or elaborate explanation of the composition.

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Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from

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the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 618, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard

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first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailor drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-face knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

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After sad, tremendous pizzicati of the strings, the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he never publicly contradicted Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two

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clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

* * *

"Till Eulenspiegel

"This piece is like an hour of new music at the madhouse,—clarinets described distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

—Claude Debussy.

* * *

Strauss's "Till Eulenspiegel" served as music to a ballet arranged by Waslav Nijinsky. The ballet was performed at the Boston Opera House on November 6, 1916, when Mr. Nijinsky mimed Till. The scenery was by Robert E. Jones. Anselm Goetzl conducted. The first performance in the United States was at the Manhattan Opera House, New York, October 23, 1916, by the Diaghilev Ballet Russe, as in Boston.

* * *

Operas founded on Till's pranks:

"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1925); musical comedy in two acts, music by Cyril Kistler (Würzburg, 1689).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). In the libretto, Eulenspiegel, after his fun,

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after his heroic deeds, leading a revolt of peasants against rapacious knights, dies in a hospital at Mölin. The heavens open. He sees among the angels his wife Gertrudis, who promise him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, founded on Charles de Costar's epic legend, music by Jan Blockx (Brussels, January 18, 1900). In this opera, the hero is the mind of the people of Flanders; Nelle the heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. For a study of this opera, which has been revised, with an inquiry into the legend, see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900).

Then there is Mark Lothan's "Tyll" (after Charles de Costar's book), performed in 1928.

There has long been a dispute as to whether Tile Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at

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Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke, Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general. Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as The Fleming speaks of the vulgar crowd as *hiboux*. The top gallery in Flemish theatres is called the *Uylenkot*, the "Owl-hole."

The first printed edition of any life of Eulenspiegel is Murner's,

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published at Strasbourg in 1519. This was too Rabelaisian to please the religious censors; it was expurgated when a second edition was published at Cologne about 1530. It was reproduced in photolithographic form at Berlin in 1868. The book grew popular. It was reproduced in one form or another, with changes to suit the locality, in France—there were at least thirty editions—England, Italy, Denmark, Bohemia, Poland. There are imaginative works based on or inspired by Tile's life, works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes, and the remarkable book by Charles Coster. See also Simrock's Folksbücher (1878). Murner's original text was reprinted by Knust at Halle in 1885. An English version is one of the stately series of the Broadway Translations.

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(AUGUST 28, 1749—MARCH 22, 1832)

Wagner A Faust Overture

Liszt . A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso.
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Andante soave.

III. MEPHISTOPHELES:
Allegro vivace ironico.
Andante mistico (with Male Chorus).

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Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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THERE is an ancient Hebrew instrument spoken of in the Bible as the *timbrel.* It was what is now known as the tambourine. Hence it is at least two thousand years old.

In appearance the tambourine has been likened to an old-fashioned flour-sifter because one side is left open. It is made on the same principle as the hand drum of the Indians except that at intervals around the hoop, metal disks are fastened, called "jingles" or "bells." These produce a metallic sound whenever the tambourine is shaken — contrasting pleasingly with the sound produced when the head of the instrument is struck.



The tambourine is played in three different ways — by striking the head with the knuckles, wrist or elbow — by shaking it in the hand to produce a tremolo effect to the "jingles" — or by passing the thumb with a rubbing motion around the head, thereby setting up a peculiar swishing and metallic rattling noise. Though the tambourine is not one of the standard orchestral instruments it is used in the Orchestra to produce special effects, and to give local color especially to Spanish, Italian and Gypsy folk music, and a certain kind of dance music. Another name for the tambourine is the *tambour de Basque.*

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Elcus, G.
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Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

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On January 14, 1827, the Eberwein family and some orchestral players were at Goethe's in Weimar. He had wished to hear a quartet by a "celebrated young composer"—not named by Eckermann in his "Conversations of Goethe"; this composition must have been a piano quartet, for the twelve-year-old Karl Eberwein played the piano "admirably so that the quartet was in every respect well performed."

Goethe said: "It is a strange state to which the great improvements in the technical and mechanical part of the art have brought our newest composers. Their productions are no longer music; they go beyond the level of human feelings, and no response can be given them from the mind and heart. How do *you* feel? I hear with my ears only." And yet an Allegro to him had character: "that ceaseless whirling and twirling brought before my mind the witches' dance on the Blocksberg, and thus I had a picture to illustrate this odd music."

* * *

On February 12, 1829, Eckermann said to Goethe that he had not abandoned the hope of hearing music that would suit "Faust." Goethe answered: "It is wholly impossible. The disagreeable, the repulsive, the terrible, which the music must in places contain, is contrary to the period. The music must be in the manner of 'Don

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Giovanni'; Mozart was the one to have composed 'Faust.' Meyerbeer was perhaps competent for it, but he would not touch anything of the kind; he is too much bound up with Italian theatres."*

Goethe had confessed to Eckermann that music interested him less than the other arts, and he admitted that he knew little about it. When Eckermann had heard him read from manuscript about his journey in Switzerland, he expressed his pleasure at noting the interest taken by Goethe in everything; from rivers and winds to military affairs and civic government. Goethe answered: "But you have not found one syllable about music, because music is not in my sphere. Each one should know what he should see in his travels, and what belongs to him as his own affair." Apropos of his translation of Diderot's "Neveu de Rameau," he wrote: "I should also return to musical study, which formerly busied me so agreeably, but which I have for a long time left in forgetfulness." This was written in 1805. And he wrote to Schiller, apropos of this translation: "The notes have pushed me into the kingdom of music; as this domain is not very familiar to me, I have confined myself to tracing some principal lines and then withdrawn as soon as possible."

For an excellent study of Goethe with the relation to music, see "Goethe et la musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées," by Adolphe Jullien (Paris, 1880).

*This was before "Robert le Diable" was produced (Paris, 1831).

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A Faust Overture Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of his birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Moilère tablet is now on No. 31 Rue du Pont-Neuf.

*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1884), give 5 as the number of Molière's birth-house.

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In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust," ' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in a "cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces

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were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They disclaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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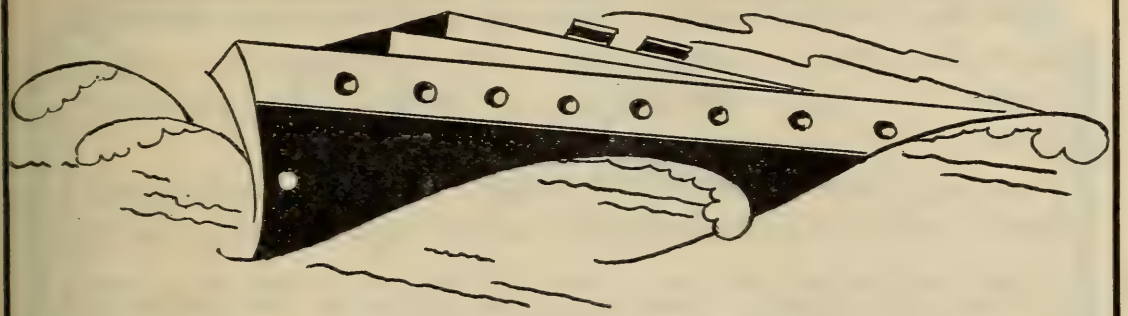
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stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

Glasenapp says in his Life of Wagner that this overture was not "Faust," but the "Columbus"* overture, which was written for Apel's

*Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the Allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections: the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and

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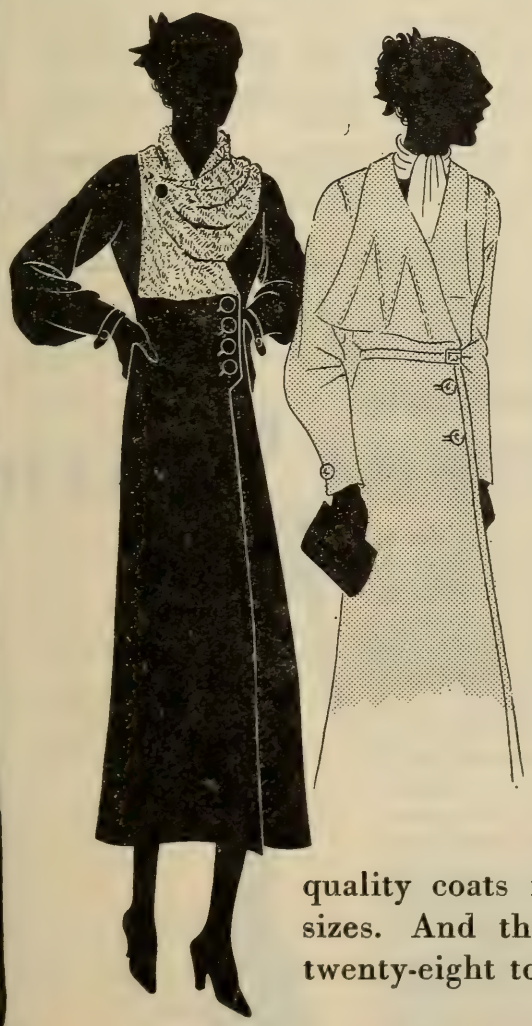
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play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and

the "Rule Britannia" (1835–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

> 'Where the sea egg flames on the coral, and the long-backed breakers croon
> Their ancient ocean legends to the lazy-locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mott was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

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philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.' "

* * *

Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt (January 30, 1848) : "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had

*The translation of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.



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given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.* "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an

*This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

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overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically rep-

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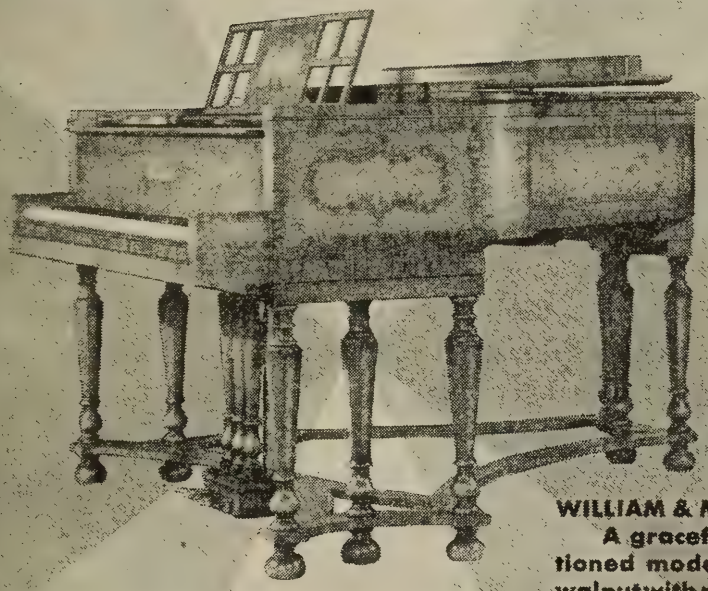
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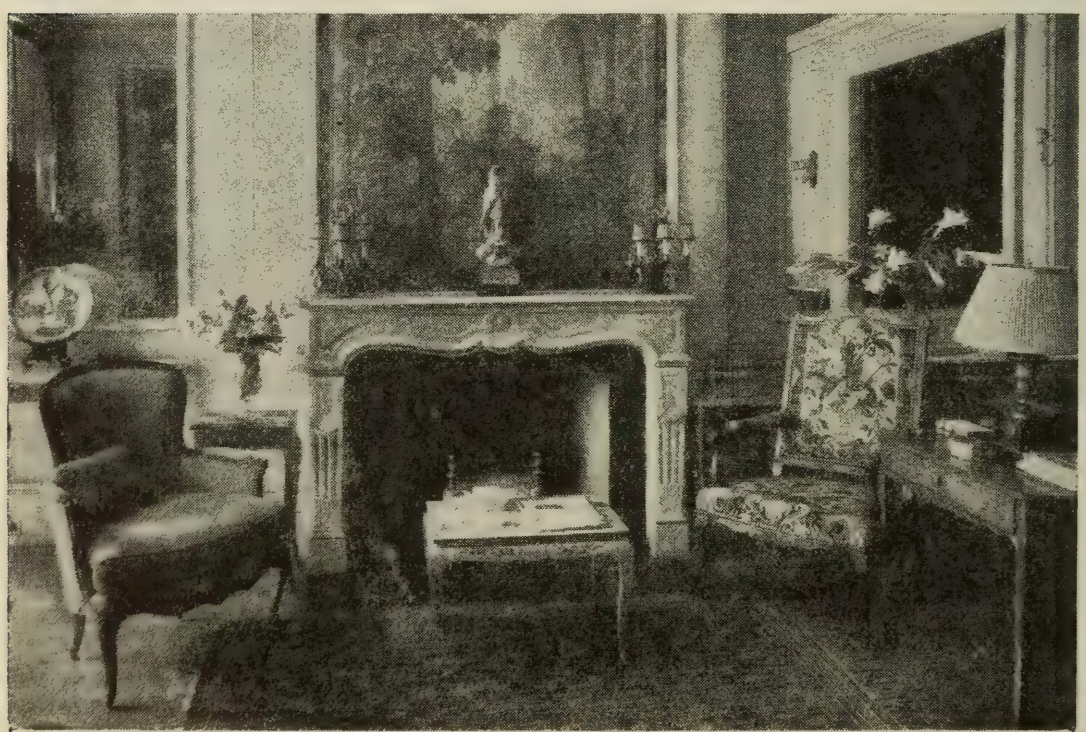
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resent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust." '* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into

*This was the title of the overture when it was performed for the first time at Dresden.

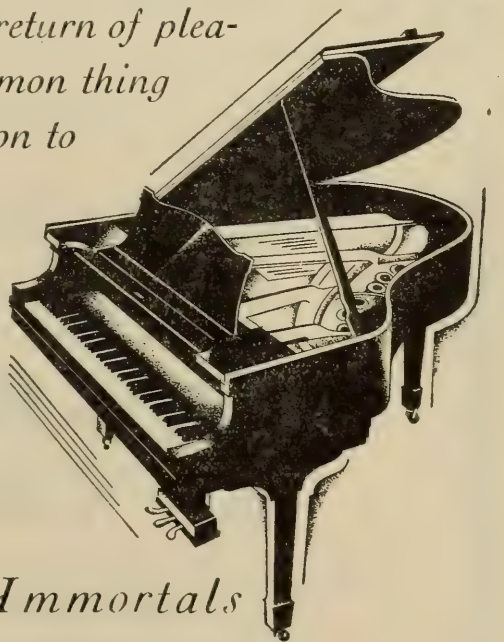


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the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this *'tone-poem'* when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his (Liszt's) "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation

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throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:

Der Gott, der mir im Busen wohnt,
 Kann tief mein Innerster erregen;
Der über allen meinen Kräften thront,
 Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

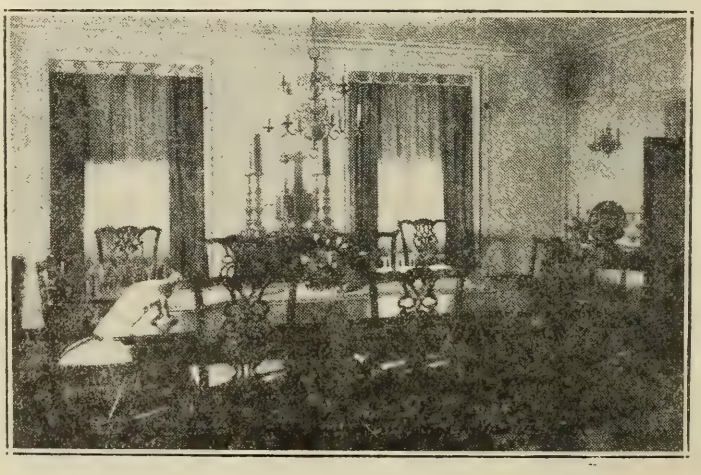
But I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:

The God who dwells within my soul
 Can heave its depths at any hour;
Who holds o'er all my faculties control
 Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture

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to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score, with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zu Andenken S(einer) l(ieben) F(rau)*!

Wagner replied to a letter written by Liszt on January 25, 1855: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that

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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds I should be glad. In any case they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you

*Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfill other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions, raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere imposter, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Webster. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenæum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley described certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.'"—*Vernon Blackburn in the Pall Mall Gazette.*



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will soon make me thoroughly ashamed by your 'Faust' Symphony. But Härtel did not consent to the change of louis d'or into pounds." Wagner complained (May 26, 1855, of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in the manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855, or very early in 1856, he wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in spite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original addition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Carl Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings of harmony and peace."

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two

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clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of a classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the violoncellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the Allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D-minor, 2-2. There is a reappearance of the

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theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on the chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

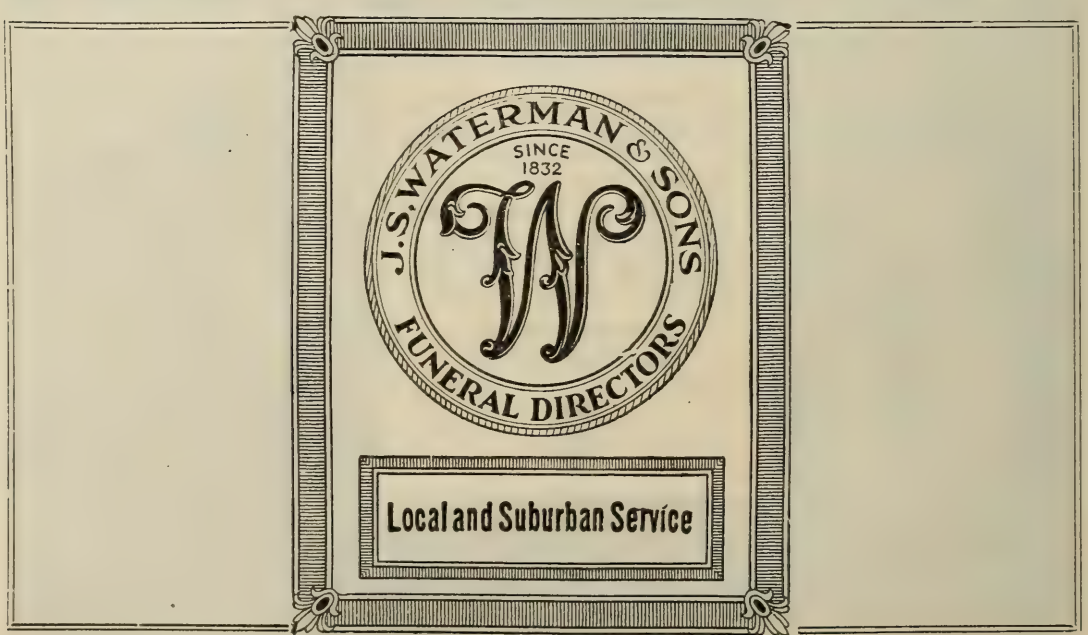
A Faust Symphony in Three Character Pictures (after Goethe): I. Faust, II. Gretchen, III. Mephistopheles

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

Liszt told his biographer, Lina Ramann,* that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced

*Lina Ramann (1833–1912), pianist, piano-teacher, writer about music. It is said that in the 'fifties, after leaving Gera, she was a music teacher in "America." Returning to Germany, she busied herself at Glückstadt, Nuremberg, and at Munich, where she died. Among her writings are articles, contributed to the Hamburg *Jahreszeiten* collected in 1868, as "Aus der Gegenwert"; "Die Musik als Gegenstand der Erziehung" (1868); "Bach und Handel" (1869); "Liszt's 'Christus'" (1880); "Franz Liszt als Psalmensänger" (1886); the biography of Liszt (1880–94), and pedagogic works. She edited the complete edition of Liszt's literary works (1880–83). She composed Four Sonatas (Op. 9) and music for pupils.



at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, we believe, Scheffer did not portray Mephistopheles. Scheffer (1795–1858) was a warm friend of Liszt, and made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853–54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version the bass clarinet is used, but only for a few measures.*

* * *

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close

*See note about a revised score of the symphony at the end of this article.

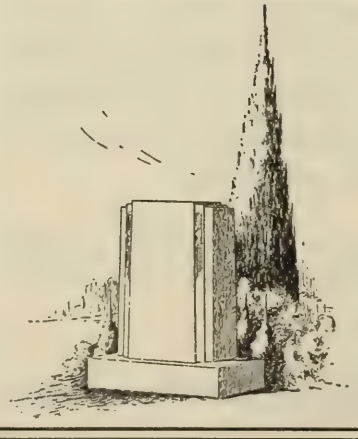


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analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William Foster Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic chraacteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of



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"Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

* * *

I. "Faust"

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and violoncellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the

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expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, Lento assai, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, violoncellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, Affettuoso poco andante, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is



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said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, allegro con fuoco, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—Grandioso, poco meno mosso, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and violoncellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo. Allegro agitato assai," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "Gretchen"

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (dolce semplice) by oboe with only a solo viola accompani-

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ment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!". The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and violoncello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "Mephistopheles"

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stets verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambros when he said of Jacques Offenbach in speaking of his opera-bouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals,

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must here be pushed *ad absurdum;* we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purpose of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of

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negation—a malicious, saturine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run (violoncellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage

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is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declaration. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

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Ist nur ein Gleichniss;
Das Unzulängliche,
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Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

* * *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3–5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this Festival at Weimar, the corner-stone of the monument to

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Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all

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these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David Grutzmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Frl. Seebach, and Frl. Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolff and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend,* gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

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The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; C. F. Webber, tenor, J. B. Sharland's male chorus, and W. J. D. Leavitt, organist, assisted. At this concert Adolphe Fischer (1847–91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "pic-

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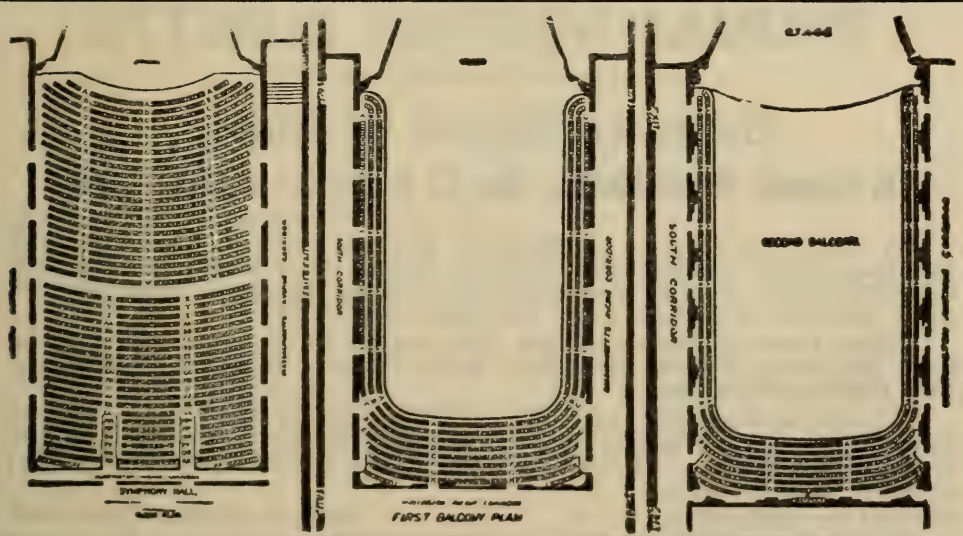
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ture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played at a concert on March 24, 1894, and it was performed on March 11, 1899, with Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906. The symphony with chorus was performed at concerts of the Boston Symphony Orchestra on April 16, 1910 (chorus from the Apollo Club; James H. Rattigan, solo tenor); on January 2, 1915, and April 2, 1915, with the revisions (chorus from the Apollo Club; Paul Draper, solo tenor); December 23, 1916 (male chorus from the Choral Music Society; Arthur Hackett, tenor). There was a performance on March 9, 1917 (in memory of Pauline Agassiz Shaw), with a male chorus prepared by Stephen S. Townsend, Arthur Hackett, tenor. There were performances by the Boston Symphony Orchestra on March 10, 1923, with the Harvard Glee Club and Arthur Hackett, tenor; on February 19, 1926 with the Cecilia Society (Malcolm Lang, conductor) and Charles Stratton, tenor.

Liszt's Revision

In 1912, Dr. Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many penciled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a musical periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way had Liszt changed the thematic contour, nor had he made serious changes in the development or in the episodes. The

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changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

The "Faust" Symphony with these revisions was performed at these concerts for the first time on January 2, 1915. There were later performances in 1916 and 1917.

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(Born at Vienna on December 7, 1887; at home in Mannheim)

This Suite, composed for radio in 1928, was performed at Frankfort-on-Main in 1929. It is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, two horns, two trumpets, bass trombone, kettledrums, glockenspiel, xylophone, side drum, wood drum (wood block), triangle, Ratsche (ratchet rattle), two Ruten (switches), Pfeifsirene.

* * *

Toch studied medicine, also philosophy, in Vienna. He gave up the practice of medicine for music. As a composer, he is self-taught. He won the Mozart Prize in 1909; the Mendelssohn Prize in 1910; the Austrian State Prize for composition four times. He lived at Frankfort-on-Main in 1909 and there studied pianoforte-playing with Willy Rehberg.† In 1913 he taught musical theory at the

**Bunte:* Varied, variously colored, diversified.

†Rehberg, a Swiss pianist and composer, was born at Morges on September 2, 1863. His teachers at the Zurich Conservatory (1879–1881) were Robert Freund, Fr. Hegar, and Gustave Weber; at the Leipsic Conservatory (1881–84), Reinecke and Jadassohn. After the final examination, he was engaged at the Leipsic Conservatory. In 1890 he was a professor at the Geneva Conservatory, and he conducted symphony concerts in that city. In 1908 he taught at the Frankfort Conservatory; in 1917 he was director of the Mannheim Conservatory; in 1921 he became director and professor of master classes at the Basle Conservatory. The list of his compositions includes a string quartet, violin sonata, many songs, and pianoforte pieces. He is not to be confounded with his son Walter (born at Geneva in 1900), a pianist of high reputation.

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Mannheim High School for Music. In the World War he served in the Austrian army. In 1921 he lived at Heidelberg, but he returned to Mannheim, where he now privately teaches composition.

* * *

The catalogue of his works comprises, among the compositions for orchestra:

Scherzo, Op. 11a (1906—Danzig). Symphony, "An Mein Vaterland," for orchestra, organ, solo voices, chorus, Op. 22 (1912—not performed). Phantastische Nachtmusik, Op. 27 (1921—Mannheim). "Die chinesische Flöte, chamber symphony for fourteen solo instruments and soprano voice, Op. 29 (1923—Frankfort). Tanz Suite for chamber orchestra, Op. 30 (1924—after the dance poem "Der Wald," by Frieda Ursula Back). Five Pieces for chamber orchestra, Op. 33 (1924). Concerto for violoncello and chamber orchestra, Op. 35 (1925). Spiel for wind instruments, Op. 39 (for military band and out-of-door performance—1926). Komedie for Orchestra, Op. 42 (the abstract idea of comedy; the orchestra, the comedian—1927). Fanal for orchestra and organ, Op. 45 (1928). Little-Theatre Suite (Overture, "Bashful Wooing," dance, nocturne, finale*); "Music for Orchestra and Baritone Voice," Op. 60: "there is no question of 'Lieder'

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with orchestra, for it is an instrumental work which, on two occasions, makes use of the voice to emphasize and clarify the emotional meaning. In this music the expression is clear, unalloyed, and concentrated; its opening is reserved and on a small scale, but it develops toward the end into intense emotional feeling that is very impressive. Through the finely constructed orchestral parts, the tender melodic line of the voice is heard, introducing the words of Rilke's text; it is a genuine, deeply felt music, and Toch has written scarcely anything more beautiful. Kleiber's performance was notable for delicacy of color and intense emotional expression. The solo was sung by Hermann Schey with much feeling and a beautifully controlled voice."—Berlin correspondent of *The Christian Science Monitor,* March 19, 1932.

MUSIC FOR THE STAGE:

Incidental music for "Der Kinder Neujahrstraum," Op. 19 (1910—MSS.).

"Die Prinzessin auf der Erbse," opera in one act (after Hans Christian Andersen), Op. 43 (Baden-Baden—1927).

"Egon und Emilie," opera in one act, Op. 46 (1928—Mannheim).

"Der Faecher," opera in three acts, Op. 51.

Music for "The Bacchae" of Euripides (Mannheim—1926).

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"Klabunds Kirschblutenfest" (Hamburg—1927).

Prelude to a "Maerchen" (1927).

Music for a Paramount film, "Die Kinderfabrik" ("which with the hoarse sound of the wood instruments adroitly imitates the eternal screaming of children—something complete in its way;" Baden-Baden—1928).

Incidental music for "The Saint from the United States," a play with Mrs. Mary Baker Eddy for heroine, by Ilse Langner (Berlin—1931).

The catalogue also names string quartets, sonatas for various instruments, piano pieces, violin pieces. In 1921, Toch received the degree of Doctor of Philosophy for his "Beitragen zur Stilkunde der Melodie." Among his pedagogic works are 50 Piano Studies: Vol. I, 10 Etudes for Beginners; Vol. II, 10 Simple Etudes; Vol. III, 10 Intermediate Etudes; Vol. IV, 10 Etudes for Interpretation; Vol. V, 10 Concert Etudes.

Toch's "Chinese Flute" (text by Bethge) was first performed in Boston by the Boston University Orchestra, Augusto Vaninni conductor, on March 7, 1932. Gladys de Almeida was the soprano.

The words of Chinese lyrics were translated into German by Hans

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* * *

When Toch arrived in New York last fall, he talked with a representative of the *New York Times.*

"It surprised Toch's interviewer, after a conversation in which Mozart and Brahms had been mentioned, the first as an enduring and the second as a temporary influence in the development of the modern musician, when, in reply to a further question as to whom he considered the most important modern composer, Toch answered, with enthusiasm flashing from his eyes, 'Schönberg, and only Schönberg.'

" 'And why only Schönberg?'

" 'Because he is strongest, the firmest, the most consistent, yet the richest in ideas of them all. He has the greatest musical morality. His path forward has not deviated once, to the right or the left, from his objective. He owes his development not to others, but purely to himself. He stands in a certain definite relation to J. S. Bach. I consider these two men to have stood each at the crossroads of great musical periods of the past and future. Like Bach, Schönberg is a culmination of one age and the forerunner of another.'

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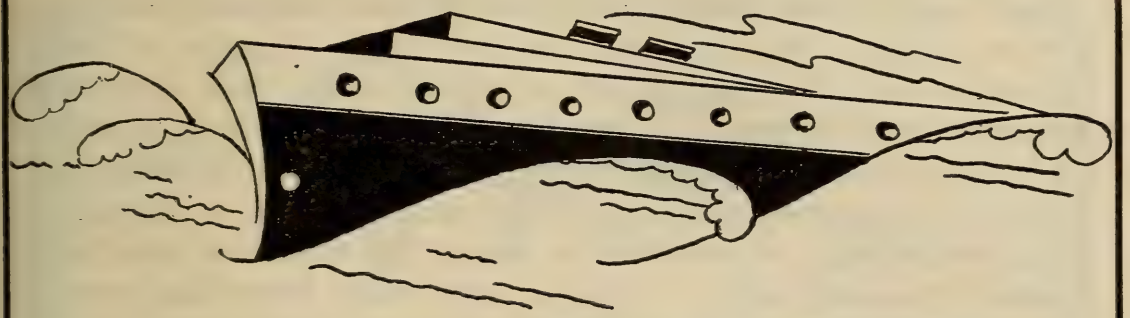
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"He said there were other composers than Schönberg, of course, and gifted, too. 'But they do not hold your interest. When I hear a new work by one of these other men, I may be greatly interested for the moment. But I am not curious to hear it again. In fact, I do not go to a great many concerts, since the new music with which I must constantly keep in touch I can grasp better from a reading of the score than by a hurried hearing of a performance almost certain to be imperfect, perhaps even at variance with the composer's ideas. Schönberg's music means so much that when you have heard it once it has only begun to sing in your brain. From that moment the comprehension of the idea begins to grow within you. You perceive its present significance and its future intimations. There is a richness and logic in its development which are those of a complete master. I forget other music. Schönberg's music I never forget. The vitality of the ideas, the immense significance that they possess in every measure, continue to overwhelm me.'

" 'And how about Stravinsky?'

" 'I cannot find in the late Stravinsky the sincerity and the evolutionary logic and consistency of Schönberg,' replied Mr. Toch. 'He seems to me in late years to have lost his way, or at least his convictions; whereas Schönberg, in the teeth of every disaster and opposition, was undeviating.'

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" 'Hindemith?'

" 'Up to ten years ago I was fascinated by him. He is an enormous talent, temperamentally very sympathetic to me. This was so much the case that when certain compositions of Hindemith's, composed after one of mine but published sooner, were later compared with my music of the period, I was accused of having imitated him. I can say in all sincerity that I did not dream of imitation. We were two young men of a period. We held some general esthetic ideas in common. This showed in our compositions. We have since diverged widely.'

"Had Toch modeled his style after the late style of Schönberg of the twelve-tone scale and atonality?

" 'By no means,' Toch replied. 'There is, as there should be, an immense gulf between admiring such an artist as Schönberg and merely following his lead. The precise technical means that Schönberg takes to express himself and work out his ideas do not appeal to me, at least in a personal sense. I hear different sounds than that.

" 'But that is a small difference. I do not like these precise definitions, these formal establishments of boundaries which are promptly set up when people begin to argue about an art. Long words only confuse matters. Schönberg's proceeding in the first place is logical, mentally and musically logical. It is not anarchy, and

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it is not disregard of the past. And believe me, in the future his atonal theories will not seem half as important or alarming as they do at present. They will seem, in fact—these declarations, these formulæ of the twelve-tone scale—a very minor affair, an idea not nearly as far divorced from the accepted laws of music as it seems to us today.

" 'Time, you know, has that curious leveling influence. When a little time has passed it is only the figures and the ideas of the very greatest importance which stand out from the background. And even these landmarks are seen as incidental and as only small elevations in the great plain of eternity. The eye travels over them easily and perceives their harmonious relation to the landscape. Bach is one of those elevations, Schönberg another.'

" 'But,' Mr. Toch was reminded, 'there seems a very radical difference between Bach and Schönberg. Bach formulated with a final mastery certain laws of cadence upon which hundreds of years of music have been built. Isn't Schönberg's twelve-tone scale completely destructive of these cadential principles, which existed before Bach had appeared, and continued to exist long after he has departed?'

" 'You must realize, however,' replied the composer, 'that Bach, enlarging the boundaries of his art, was also a destroyer.'



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" 'In what way, then, was Schönberg to be recognized as having enlarged the boundaries of his art?'

"Mr. Toch said: 'We could go into technical details on this, but, as I said before, I hate long words and technical docketings. And you know, it is not always easy to identify the actual secret of music. Music may or may not evolve from a carefully formulated theory. One goes back of theories to find the true *raison d'être,* the real secret of the music. The whole aspect of Schönberg's music, apart from its formulæ, is rock-bound in its foundations on the past, and tremulous with prescience of the future.'

"This could be called an unanswerable and also an unanswering reply—at least in the eyes of the meticulous and persevering. The interviewer, however, persevered, and tried for one last time.

" 'Perhaps you could answer the question, Mr. Toch, if it were put in this way: What direction do you expect music to take in the future?'

"The answer was simple—oh so simple, so innocent, so credible. 'The right direction,' said he."

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Concerto for Pianoforte and Orchestra, Op. 38 . . Ernst Toch

(Born at Vienna on December 7, 1887; now living at Mannheim)

This concerto, composed at Mannheim in the spring of 1926, was published in that year. The first performance was at a concert given by Elly Ney* at Berlin on April 23, 1927, when she also played with orchestra Brahms's concerto in B-flat major and Beethoven's Concerto No. 5, in E-flat major. Willem Van Hoogstraten then conducted the Philharmonic Society of Berlin. There was a performance on July 3, 1927, at a concert of the Frankfort Music Festival: Walter Frey, pianist; Hermann Scherchen, conductor. The concerto was performed in the Salle Pleyel at Paris on May 24, 1928, at the first concert of Dr. Koussevitzky's eighth season in that city: Jesús María Sanromá, pianist; Dr. Koussevitzky, conductor. The programme also comprised Handel's Concerto Grosso, D major, No. 5; excerpts from Honegger's music for d'Annunzio's drama, "Phèdre"†; Nicolas Lopatnikov's Scherzo, Op. 16‡; Ravel's "Ma Mère l'Oye," and the second Suite from "Daphnis et Chloé."

*Elly Ney, born at Düsseldorf on September 27, 1882, studied piano-playing at the Cologne Conservatory with Isidor Seiss and Böttcher; at Vienna with Leschetitzky and Sauer. She was awarded the Mendelssohn and Ibach prizes. Married in 1911 to Willem Van Hoogstraten—they are now separated—having taught at the Cologne Conservatory, she made her home at Bonn. For several seasons she has played with orchestras and given recitals in cities of the United States.

†These excerpts were performed in Boston at a concert of the Boston Symphony Orchestra on October 28, 1927.

‡ Lopatnikov, born at Reval, Russia, in 1903, studied there, later at the Leningrad Conservatory. After the Revolution he went to Finland, then to Carlsruhe. He ended his studies with Ernst Toch. This Scherzo was performed in Boston at a concert of the Boston Symphony Orchestra on April 27, 1928.

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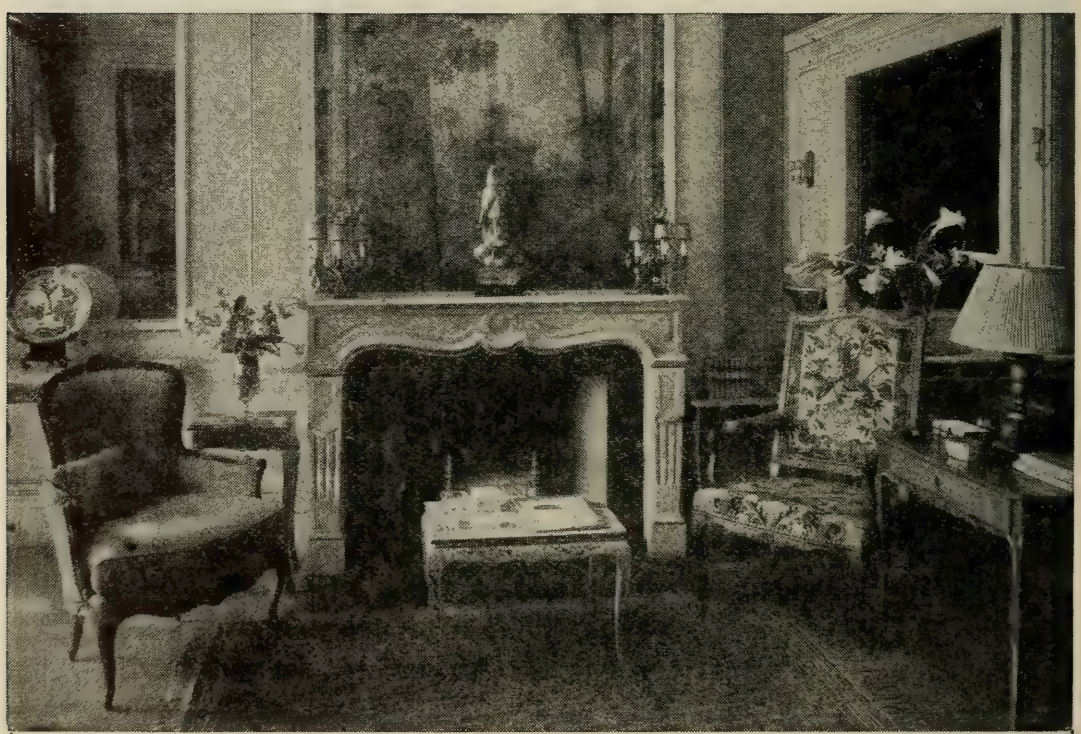
The first performance in the United States was by Elly Ney with the Chicago Symphony Orchestra on February 3, 1928.

The first performance in Boston was by Jesús María Sanromá with the Boston Symphony Orchestra on December 28, 1928. The programme also comprised the Third Symphony of Sibelius and Carpenter's "Skyscrapers."

The concerto, dedicated by Toch to his wife, calls for three flutes (the second and third interchangeable with piccolos), two oboes, four clarinets, two bassoons, a double-bassoon, three horns, three trumpets, three trombones, contrabass tuba, two kettledrums, bass drum, two high kettledrums, cymbals, triangle, tam-tam, Glockenspiel, xylophone, organ, and the usual strings.

The score contains a note saying that to the orchestra belongs the development of a symphonic work: it does not take the rôle of an accompaniment to the pianoforte. "The composer begs the conductor to take this fact into consideration in that which concerns the composition of the orchestra and with regard to rehearsals."

The form of the concerto is free; the music, like much that is contemporaneous in this art, is written in the atonal and polytonal manner. The tempi are varied. In the first eight measures of the score one finds 6-4, 3-4, 7-4, 4-4, 3-4, 2-4, 3-2 and 3-4. Toch seems to be blessed with a sense of humor, for toward the close, when the trombones play a slow and shaking glissando from the top of their range to the bottom (the strings are playing glissando passages of

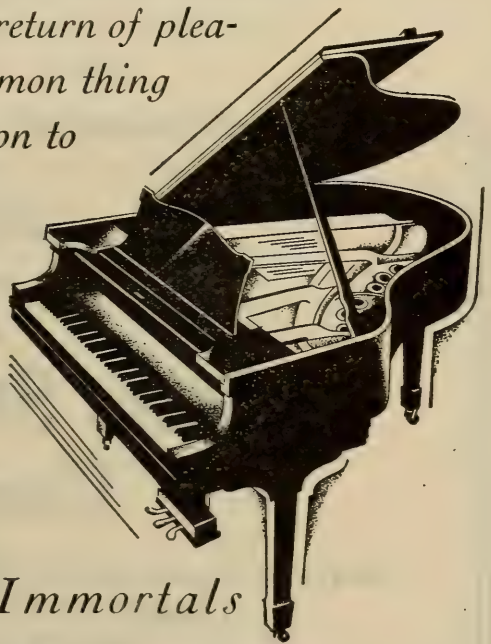


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their own), Toch has printed at this place in the score: *"Aber, aber!"* ("But, but!").

The first movement, Molto pesante, introducing an Allegro, is in sonata form. An Adagio follows. The Finale is a Rondo disturbato.

L. Dunton Green, hearing the performance of Toch's concerto at Frankfort, wrote as follows for *The Chesterian* of July, 1927:

"Toch is firmly rooted in the great tradition of German classicists and romanticists; but his spirit is thoroughly modern, unsentimental (but by no means unfeeling), and immensely dynamic. From the first fragmentary exposition of the principal theme (portions of which pervade the whole of the other movements), the attention is firmly riveted. When it appears in its full form it fulfils all the expectations aroused by the initial fragment and when after it has been leavened by a strangely beautiful, polytonal second theme, it bursts out in the brass in augmentation, as the final climax of the first movement, the impression is simply overwhelming. It is impossible here to describe such a work in detail—to insist on the romantic beauty of the slow movement and the rhythmic violence (constantly checked only to break out again with irresistible force) —it will rank in course of time among the great pianoforte concertos of musical literature."

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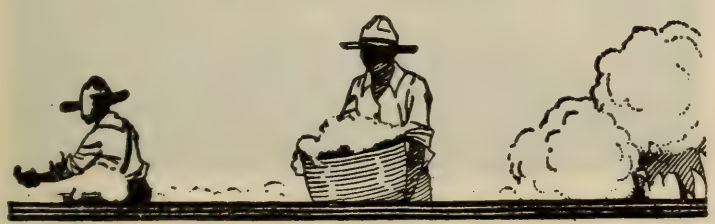
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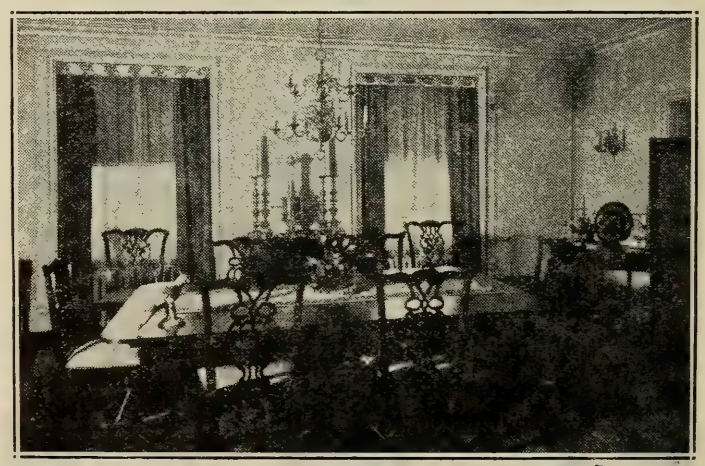
(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my

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works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier

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work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was stay-

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ing a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall,

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?



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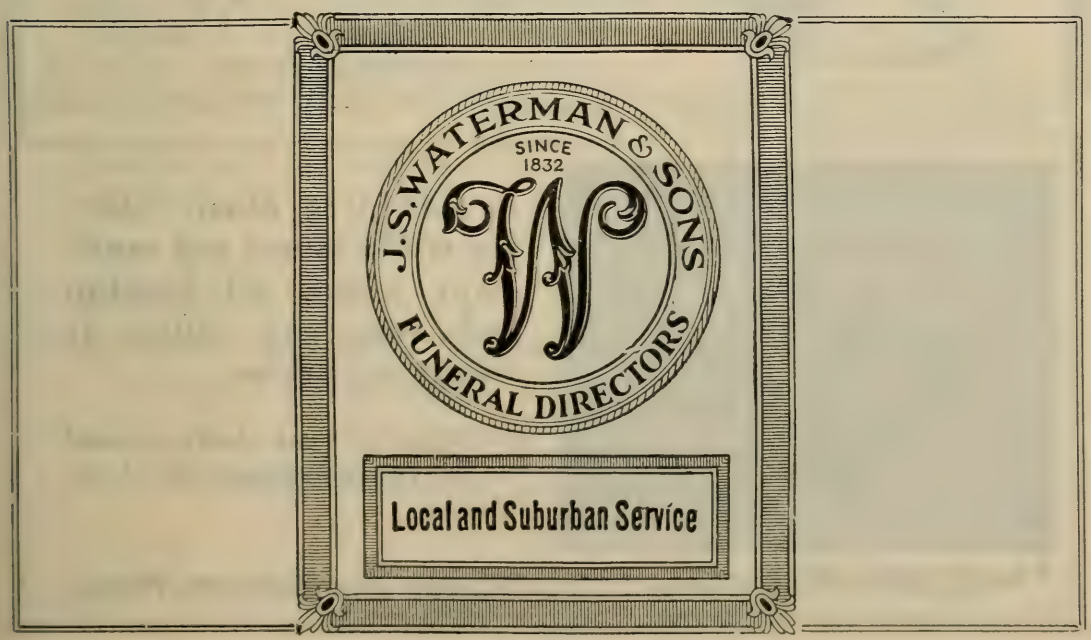
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New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile in-

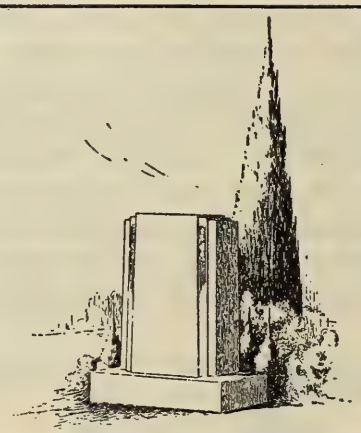


struments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

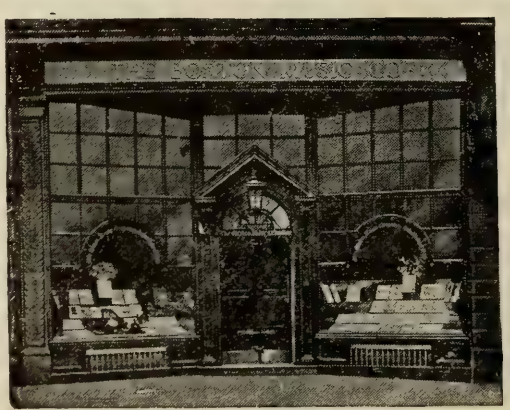


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length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned

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first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

* * *

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memoires, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning



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to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

* * *

Mr. Ernest Newman views Tchaikovsky as our contemporary, "Much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owning to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost

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insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that

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this Fifth Symphony should occupy in the list of Tchaikovsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement con-

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tains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a

*For the persistent use of fixed thematic material throughout the movements the symphony of César Franck is almost as remarkable.—P. H.

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symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

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(Victor Belaieff in the *Christian Science Monitor* of January 12, 1929)

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with revolution. An interesting example of this is the fate of the house at Votinsk in which was born one of the greatest of Russian composers, Peter Iliich Tchaikovsky, the thirty-fifth anniversary of whose passing occurred on November 6 of last year. For the history of this house I am indebted to the kindness of the secretary of the Tchaikovsky House-Museum at Klin, Ivan Efimovich Smirnov, who journeyed to Votinsk last summer in order to ascertain the condition of a building which every musician must regard as historic.

The town of Votinsk, or, more correctly, the Votinsk Works, was founded by Count Shuvalov in 1757; it lies at the foot of the Ural range, in the Sarapul district of what is now the Ural Government. In the early days of their existence the Votinsk Works turned out sheet-iron and tin-plate to cover the palaces and other buildings of Tsarskoe Selo (now Detskoe Selo) situated not far from St. Petersburg (Leningrad) and serving as the summer residence of the Tsars. Soon after the establishment of the Works they were transferred to the management of the state, as Count Shuvalov proved to be quite incapable of carrying on the undertaking.

In 1774 the Works were pillaged and burned by the adherents of Pugachev, whose rebellion seriously disturbed the Russia of Catherine the Great, and supplied the material for Pushkin's fascinating story "The Captain's Daughter," and his "History of the Pugachev Rebellion." The subsequent history of the Works, down to the latest times, was less romantic and more ordinary, except for the event

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which made it famous in the musical circles of the world—the birth of Tchaikovsky.

The composer's father, Ilya Petrovich Tchaikovsky, was manager of the Works, with the title of chief metallurgist and the rank of colonel, from January 6, 1837, till February 6, 1848 (Old Style). Here his son, Petr Iliich, was born on April 25, 1840 (Old Style).

The chief metallurgists or superintendents of the Works in the time of Ilya Petrovich Tchaikovsky enjoyed almost feudal rights. By the workmen and the populace they were called "lords"—hence the name of the street leading to Tchaikovsky's house was "Lord Street" prior to the revolution. They had at their disposition a military detachment of a hundred cavalrymen, for the protection of the Works and themselves.

The position of Ilya Petrovich and the other chief officials, according to the composer's biographer, Modest Iliich Tchaikovsky, in external surroundings was quite like that of a wealthy landowner in the midst of his estates. Indeed, it was rather more, because all the comforts of life, a beautiful and spacious house, a host of servants, and unlimited power over an enormous number of people—all this was combined with a certain suggestion of representative authority, since the heads of the Votinsk Works were directly appointed by the state.

As the house is now upward of one hundred years old it is in a dilapidated condition, and is quite unfitted for residence in the winter.

RUSSIAN IKONS

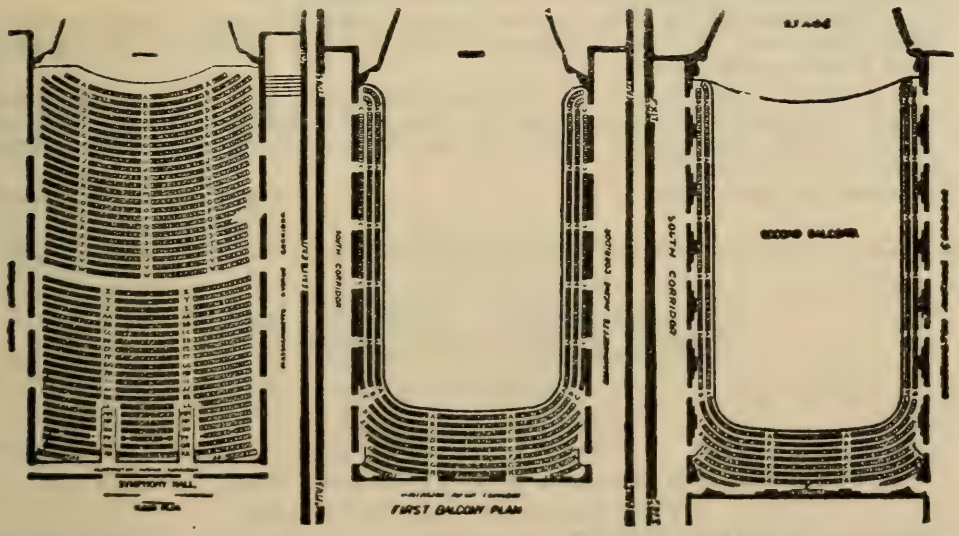
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To resume its history—in the tempestuous times of 1918 and 1919 Votinsk and the Votinsk Works were in the hands of the Whites, commanded by Admiral Kolchak.

Tchaikovsky's house was taken over by the staff, and on the upper floor, consisting of four rooms, the captured and arrested Reds were confined. After the defeat of Kolchak and the retaking of the town by the Reds, the Whites were expelled from the house, and then from the town and Works. Through this change of hands the house suffered severely, especially the interior, the fittings being either rendered useless or completely destroyed. When it finally came into the possession of the Reds, it was devoted to the service of culture and refinement.

A technical institute was organized for the training of workers qualified for the Works. The institute was shortly after transferred to the territory of the Works, in order to be nearer to the industries, and the Tchaikovsky house was occupied by the League of Youth and turned into a club; the premises, however, proved unsuitable, and the club removed to other quarters. The house was then taken over temporarily by one of the Votinsk schools, but three years later, at the end of 1927, the condition of the building was manifestly unsafe.

The school was followed by the professional union and metallists' club. A public dining room was established, and in the adjoining garden a summer theatre with three hundred seats was built, in which plays and concerts were given. About the time of Ivan Efimovich Smirnov's visit, the workmen-correspondents were using the

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room in which Petr Iliich Tchaikovsky was born as an office, and also issuing their wall-newspaper containing their critical observations on the disorders at the Votinsk Works. A metal memorial tablet, bearing the inscription: "In this house was born in 1840 Petr Iliich Tchaikovsky," has been affixed to one of the outer walls.

What will be the fate of Tchaikovsky's house in the immediate future? The administration of the Votinsk Works is well aware of its historical significance and the necessity of preserving it as a cultural memorial, but there are no funds available for the purpose, the whole of the revenue from the Works being absolutely required for the re-establishment and extension of the industry, which suffered greatly during the revolution and the subsequent civil war.

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Boston

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 1, at 2.30 o'clock

SATURDAY EVENING, APRIL 2, at 8.15 o'clock

FRANZ JOSEPH HAYDN

(MARCH 31, 1732—MAY 31, 1809)

Symphony No. 1 in D major

I. Presto.
II. Andante.
III. Finale: Presto.

(Haydn's first symphony: 1759)

Symphony No. 104 in D major (B. & H. No. 2)

I. Adagio; Allegro.
II. Andante.
III. Menuetto; Trio.
IV. Allegro spiritoso.

(Haydn's last symphony: 1795)

Concerto for Violoncello in D major

I. Allegro.
II. Adagio.
III. Allegro.

Symphony No. 103 in E-flat (B. & H. No. 1)

I. Adagio; Allegro con spirito.
II. Andante.
III. Minuet.
IV. Finale.

SOLOIST
GREGOR PIATIGORSKY

There will be an intermission before the Concerto

A lecture on this programme will be given on Thursday, March 31, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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APR. 5
at 8.30

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Sixth English Suite, D minor.....J. S. Bach
Sonata Opus 101, A Major.....Beethoven
Kinderscenen (Scenes of Childhood), Opus 15 Schumann

1. Of Foreign Lands and Folks
2. Curious Story
3. Blindman's-buff
4. Entreating Child
5. Perfect Happiness
6. A Great Event
7. Dreaming
8. At the Fireside
9. Knight of the Hobby Horse
10. Almost Too Serious
11. Bogeyman's Coming
12. Child Falling Asleep
13. The Poet Speaks

Barcarolle, Opus 60.....Chopin
Berceuse, Opus 57.....Chopin
Four Preludes
Brouillards
La puerta del vino
General Lavine . . . eccentric
Feux d'Artifice
.....Debussy

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Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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THE PIANOFORTE



ALTHOUGH the earliest mention of the pianoforte occurs in the records of the Este family, in the form of a letter from an instrument maker named Paliarino to Alfonso II, Duke of Modena, the ancestry of the instrument includes the *psaltery* and *dulcimer* both of which are known to have been in use in Persia and Arabia centuries before they were brought to England by the Crusaders. To name all the ancestors of the pianoforte would be to present a long list of confusing French, Italian, German and English names; but there are several that it would be well to remember — the harpsichord, clavecin, spinet and virginal.

When the piano was equipped with improved action and softly padded hammers *touch* became a factor for the first time, and coupled with brilliant execution and the effects that performers already knew how to produce, set a new style in playing. Although the piano has not been a regular orchestral instrument since the days of Haydn it is often used to play a Concerto.

It was Liszt, who in 1839, gave the first piano recital; and who devoted a large part of his life in putting his great technical knowledge in a form that would make it available to posterity. His love for the instrument is shown by his own words: "My piano is to me what his boat is to the seaman, what his horse is to the Arab; nay, more, it has been till now my eye, my speech, my life . . ."

* * * *

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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.
Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.
Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

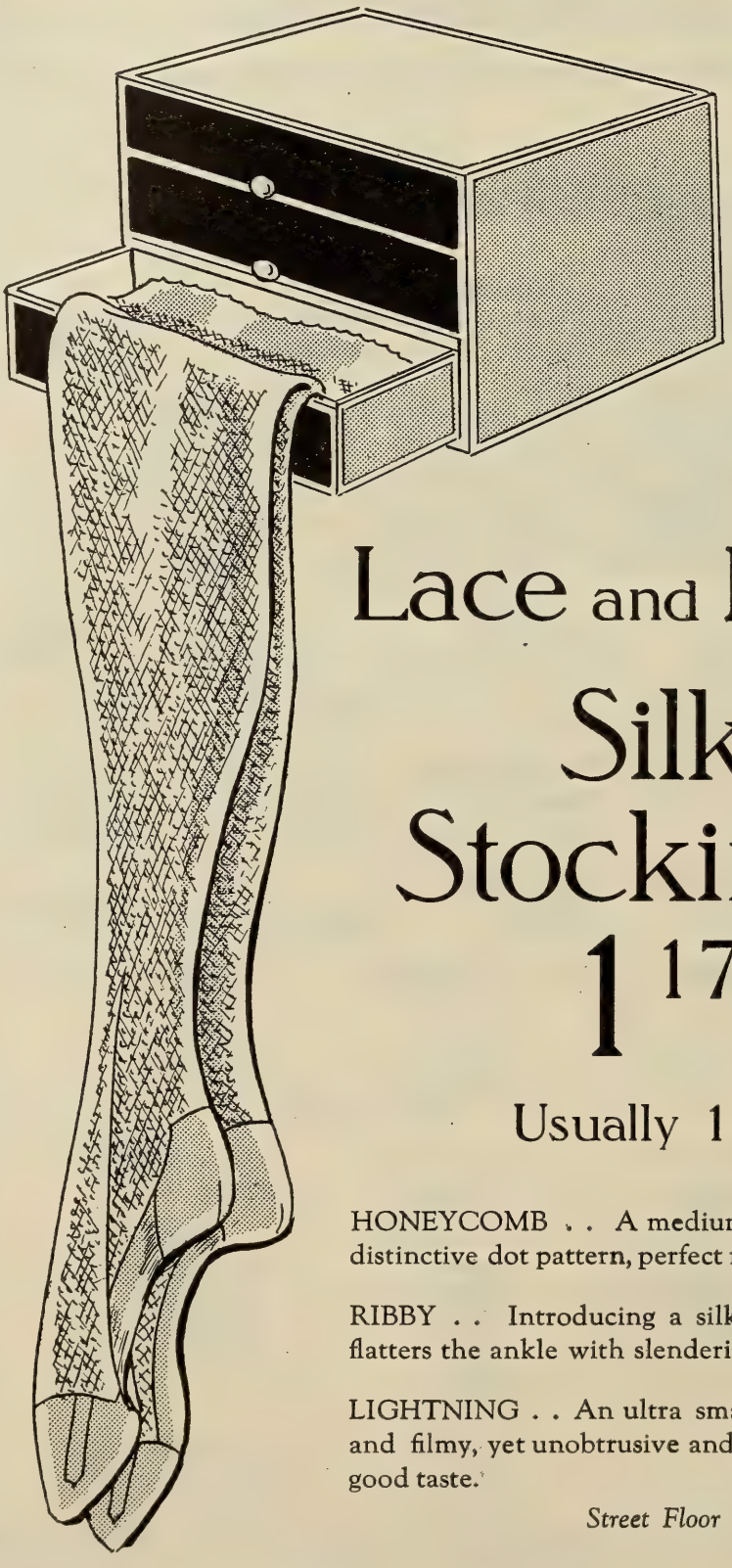
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Twenty-first Programme

FRIDAY AFTERNOON, APRIL 1, at 2.30 o'clock

SATURDAY EVENING, APRIL 2, at 8.15 o'clock

FRANZ JOSEPH HAYDN

(MARCH 31, 1732—MAY 31, 1809)

Symphony No. 1 in D major

I. Presto.
II. Andante.
III. Finale: Presto.

(Haydn's first symphony: 1759)

Symphony No. 94 in G major, ("Surprise") (B. & H. No. 6)

I. Adagio cantabile e vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Concerto for Violoncello in D major

I. Allegro.
II. Adagio.
III. Allegro.

Symphony No. 104 in D major (B. & H. No. 2)

I. Adagio; Allegro.
II. Andante.
III. Menuetto; Trio.
IV. Allegro spiritoso.

(Haydn's last symphony: 1795)

SOLOIST

GREGOR PIATIGORSKY

There will be an intermission after the Concerto

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures" or "full pieces," were very seldom identified, nor is it certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793–94). On a Boston programme the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities. William Foster Apthorp says in his Boston Symphony Programme Book of April 13–14, 1900, that the "Military" was one of the first symphonies by Haydn to be given in Boston; its first performance here dated back somewhere in the thirties of the last century. The symphony was very popular for some years, but it fell into neglect. Mr. Apthorp also wrote when the "Surprise" Symphony (B. & H. No. 6) was performed by Julien's famous orchestra in Boston, during the season of 1853–54, that Julien chose the second movement as one of his battle horses, on account of the full orchestra's crash on a fortissimo chord after each period of the theme given out by the strings. "To make the surprise still more surprising, he added

* See O. G. Sonneck's "Early Concert Life in America" (1731–1800).

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an enormous bass drum, the largest, I believe, ever seen in this country up to the time."

The programme of the concert given for "Mons. Jacobus Pick's benefit at Concert Hall on November 27, 1792, reads curiously today:

"A Grand Symphony, composed by Haydn. Song by a lady. A Sonata on the Piano Forte, by a young lady. A Flute Concerto, by a Gentleman amateur. A Song by Mons. Pick. A Grand Symphony, composed by Pleyel. The Song of Belisarius, by Mr. Powell. A Grand Overture. A Grand Symphony by Fils. Song by a lady. A Hautboy Concerto by Mr. Stone. A Quintetto, composed by Pleyel and performed by the Gentlemen amateurs of Boston. Several pieces on the Harmonica, by Mons. Pick. A Grand Overture. The subscription to be one dollar—each subscriber to be entitled to one lady's ticket."

Mons. Pick advertised his wish to teach the principles of vocal music by note; nearly all orchestral instruments; he had "made the science of music his study at the Academy of Bruxelles."

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State Teachers' College, Fresno, Calif., Arthur G. Wahlberg, Conductor
Mendelssohn Choir, Indianapolis, Elmer Andrew Steffen, Conductor
First Baptist Church, Malden, Albion Metcalf, Director
Second Church in Dorchester, Henry Jackson Warren, Director
All Souls Church, Lowell, Henry Jackson Warren, Director

THE CHRIST CHILD, Chorus for Mixed Voices, a capella
Choral Art Society, Philadelphia, H. A. Matthews, Conductor
Normal College Choir, Ypsilanti, Mich., Frederick Alexander, Conductor

THE VOICE OF MY BELOVED, Women's Voices, two Violins and Piano

EASTERN SONG, Women's Chorus with Orchestra
Matinee Musical Club, Philadelphia, Harry A. Sykes, Conductor

SONGS OF ELFLAND, Women's Voices, Flute, Harp and Strings
Simmons College Glee Club, Boston, David Blair McClosky, Conductor
MacDowell Club Chorus, Boston, William Ellis Weston, Conductor*

THROUGH THE DARK THE DREAMERS CAME, Chorus for Mixed Voices
Boston University Choral Art Society and the Choir of Central Church, Boston, H. Augustine Smith, Conductor

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HAYDN

By John F. Runciman

(In his "Old Scores and New Readings": London, 1899)

It is a fact never to be forgotten, in hearing good papa Haydn's music, that he lived in the fine old world where stately men and women went through life in the grand manner with a languid pulse, when the earth and the days were alike empty, and hurry to get finished and proceed to the next thing was almost unknown, and elbowing of rivals to get on was almost unnecessary. For fifty years he worked away contentedly as bandmaster to Prince Esterhazy, composing the due amount of music, conducting the due number of concerts, taking his salary of some seventy odd pounds per annum thankfully, and putting on his uniform for special State occasions with as little grumbling as possible; all as a good bandmaster should. He had gone through a short period of roughing it in his youth, and he had made one or two mistakes as he settled down. He married a woman who worked with enthusiasm to render his early life intolerable, and begged him in his old age to buy a certain cottage, as it would suit her admirably when she became a widow. But he consoled himself as men do in the circumstances, and did not allow his mistakes to poison all his life, or cause him any special worry. His other troubles were not very serious. A Music Society which he wished to join tried to trap him into an agreement to write important compositions for it whenever they were wanted.

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Once he offended his princely master by learning to play the baryton,* an instrument on which the prince was a performer greatly esteemed by his retainers. Such teacup storms soon passed: Prince Esterhazy doubtless forgave him; the Society was soon forgotten; and Haydn worked on placidly. Every morning he rose with or before the lark, dressed himself with a degree of neatness that astonished even that neat-dressing age, and sat down to compose music. Later in each day he is reported to have eaten, to have rehearsed his band or conducted concerts, and so to bed, to prepare himself by refreshing slumber for the next day's labors. At certain periods of the year, Prince Esterhazy and his court adjourned to Esterhaz, and at certain periods they came back to Eisenstadt. Thus they were saved by due variety from utter petrifaction. Haydn seems to have liked the life, and to have thought, moreover, that it was good for him and his art. By being thrown so much back upon himself, he said, he had been forced to become original. Whether it made him original or not, he never thought of changing it until his prince died, and for a time his services were not wanted at Esterhaz or Eisenstadt. Then he came to England, and by his success here made a European reputation (for it was then as it is now—an artist was only accepted on

* The baryton (viola di bordone, viola bastarda) was a viola da gamba with sympathetic metal strings passing under the fingerboard. The instrument is said to have been thus fitted in the second half of the seventeenth century. The sympathetic strings, some of them from seven to forty-four, were in a brass frame, and the lowest was commonly tuned to E. The tuning of the others depended on their number. This chamber instrument was chiefly used in Germany. Haydn wrote at least 175 compositions for it.—P. H.

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the musical Continent after he had been stamped with the hall-mark of unmusical England). Finally he settled in Vienna, was for a time the teacher of Beethoven, declared his belief that the first chorus of the "Creation" came direct from heaven, and died a world-famous man.

To the nineteenth-century mind it seems rather an odd life for an artist: at least it strikes one as a life, despite Haydn's own opinion, not particularly conducive to originality. To use extreme language, it might almost be called a monotonous and soporific mode of existence. Probably its chief advantage was the opportunity it afforded, or perhaps the necessity it enforced, of ceaseless industry. Certainly that industry bore fruit in Haydn's steady increase of inventive power as he went on composing. But he only took the prodigious leap from the second to the first rank of composers after he had been free for a time from his long slavery, and had been in England and been aroused and stimulated by new scenes, unfamiliar modes of life, and by contact with many and widely differing types of mind. Some of his later music makes one think that if the leap—a leap almost unparalleled in the history of the art—had been possible twenty years sooner, Haydn might have won a place by the side of Mozart and Handel and Bach, instead of being the lowest of their great company. On the other hand, one cannot think of the man—lively, genial, kind-hearted, garrulous, broadly humorous, actively observant of details, careful in small money matters—and

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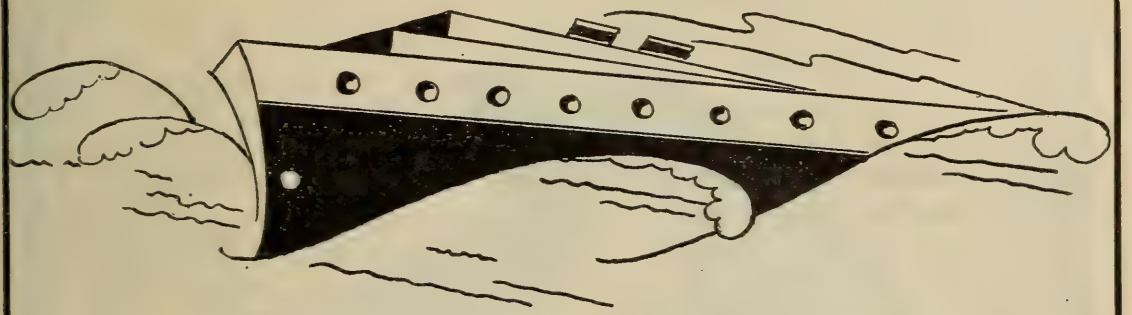
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assert with one's hand on one's heart that he was cast in gigantic or heroic mould. That he had a wonderful facility in expressing himself is obvious in every bar he wrote; but it is less obvious that he had a great deal to express. He had deep, but not the deepest, human feeling; he could think, but not profoundly; he had a sense of beauty delicate and acute out of all comparison with yours or mine, reader, but far less keen than Mozart's or Bach's. Hence his music is rarely comparable with theirs: his matter is less weighty, his form never quite so enchantingly lovely; and whatever one may think of the possibilities of the man in his most inspired moments, his average output drives one to the reluctant conclusion that on the whole his life must have been favorable to him and enabled him to do the best that was in him. Yet I hesitate as I write the words. Remembering that he began as an untaught peasant, and until the end of his long life was a mere band-master with a small yearly salary, a uniform, and possibly (for I cannot recall the facts) his board and lodging; remembering where he found the symphony and quartet, and where he left them; remembering, above all, that astonishing leap, I find it hard to believe in barriers to his upward path. It is in dignity and quality of poetic content rather than in form that Haydn is lacking. Had the horizon of his thought been widened in early or even in middle life by the education of mixing with men "who knew more and were more advanced than himself, had he been jostled in the crowd of a great city and been made to feel deeply about the tragi-comedy of human existence, his experiences might have resulted in a deeper and more original note being

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sounded in his music. But we must take him as he is, reflecting, when the unbroken peacefulness of his music becomes a little tiresome, that he belonged to the "old time before us" and was never quickened by the newer modes of thought that unconsciously affected Mozart and consciously moulded Beethoven; and that, after all, his very smoothness and absence of passion give him an old-world charm, grateful in this hot and dusty age. If he was not greatly original, he was at least flawlessly consistent: there is scarce a trait in his character that is not reflected somewhere in his music, and hardly a characteristic of his music that one does not find quaintly echoed in some recorded saying or doing of the man. His placid and even vivacity, his sprightliness, his broad jocularity, his economy and shrewd business perception of what could be done with the material to hand, his fertility of device, even his commonplaceness, may all be seen in the symphonies. At rare moments he moves you strongly, very often he is trivial, but he generally pleases; and if some of the strokes of humor—quoted in text-books of orchestration—are so broad as to be indescribable in any respectable modern print, few of us understand what they really mean, and no one is a penny the worse.

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good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu.* It goes and comes, never brusquely, noiselessly, in morning négligé, clean and comfortable; it hums a tune and now and then cracks its little joke; it opens the window to profit by a warm sunbeam; a poor man passes in the street, one is moved to humble pity and gives a sou or a bit of bread, and is satisfied within, and thanks the good God for having a sou and a bit of bread for the poor. Then one prudently takes an umbrella, and goes to the café to play dominoes and drink a pot of beer seasoned with inoffensive gossip; and at nine o'clock goes home, puts on a white cotton nightcap, says a prayer, gets into a good feather-bed and sleeps there in the peace of the Lord. The orchestra understood perfectly the style and ways of this amiable composition; it has drawn in its claws, mewed gently, drunk its milk with a charming gracefulness, without opening wide its great lurid eyes, without bristling its long whiskers, without shaking its tail, like a virtuous cat of the presbytery. The audience was delighted. No wonder: one likes to drink a bottle of good wine with an honest fellow when one meets him. There are so many countries where one would be obliged for that to take with him the man and the wine."*

Haydn in Paris

Lionel de la Laurencie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the

* Translated by P. H.



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early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802–03: "I can only

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810–11.

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repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

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FRANZ JOSEPH HAYDN

(Born at Rohrau in Lower Austria, March 31, 1732; died at Vienna on May 31, 1809)

It was in 1759 that Haydn, recommended by Karl Joseph Edlen von Fürnberg, the son of a physician ennobled by Charles VI, was appointed to the position of music director and chamber composer to Ferdinand Maximilian Franz, Count von Morzin. Fürnberg had

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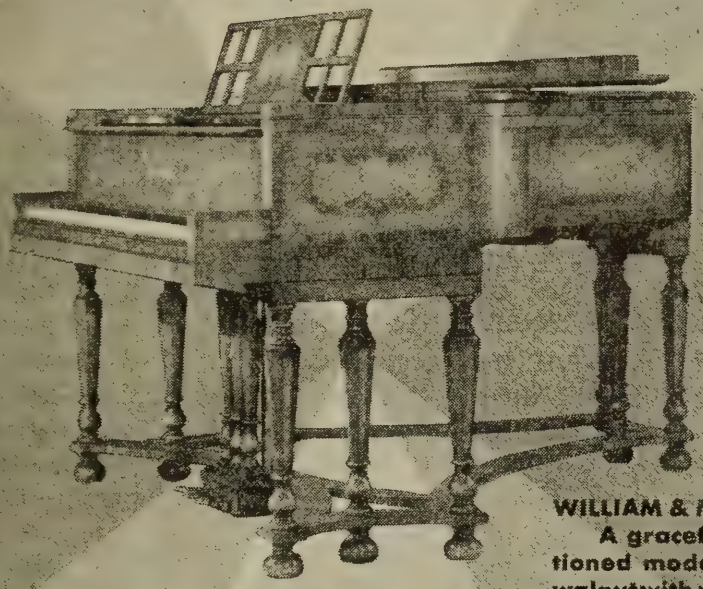
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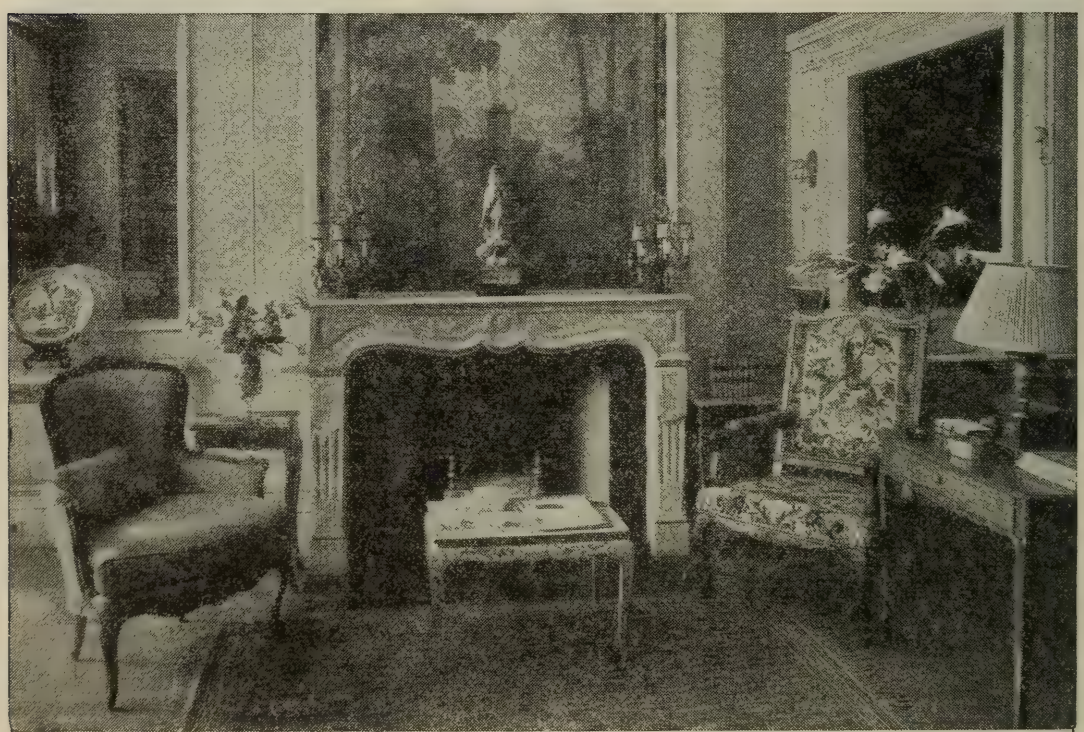
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been in the habit of inviting musicians to his countryhouse at Weinzirl. He had heard of Haydn, then teaching, practising the piano and the violin in Vienna,* having composed his first Mass and music for a comic opera "Der neue krumme Teufel." (He had accompanied Porpora, the great singing teacher, to the baths of Mannersdorf, where he met Gluck, who advised him to go to Italy.) In 1755, Haydn made a long visit at Weinzirl, where he found some stringed instruments and a couple each of oboes and horns, for which he wrote music for pieces he called Divertimenti, Nocturnes, or Cassations; and it was here that he composed what is known as the "Weinzirl symphony" in B-flat, now printed among his Quartets as Op. 1, No. 5. He wrote at Weinzirl eighteen of these Divertimenti.

Count Morzin, known as a "conspicuous patron of art," had several country places, among them a castle Unter-Lukavec, built about 1708, for which Schor, a professor of geometry and architecture, had laid out a pleasure garden which the Bohemian sculptor Andreas Guitainer adorned with many statues. Diabacz, in his "Künstler-Lexikon," speaks of the Count's "celebrated orchestra" in Prague and adds that he had studied composition with Franz Habermann (Count Morzin died in 1763 in his seventieth year).

Nothing is known about the condition of the orchestra at Lukavec during Haydn's stay. There were probably not more than from

* Haydn had lived there "under the same roof as Metastasio, and had received instructions in the Italian language and the adapting melody to its accents."—"Memoirs of Metastasio," annotated by Dr. Burney, Vol. II, page 256 (London, 1796).

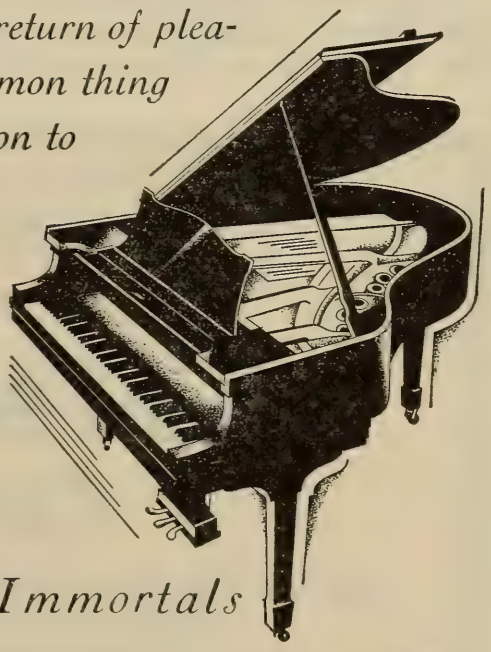


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twelve to sixteen members, to whom the Count's officers and retainers may have been added. There were undoubtedly wind-players for the table or serenades, customarily for this music two clarinets, two horns, and bassoon. This is shown by the Divertimenti composed by Haydn at Lukavec: one for two horns, English horn, bassoon, and violins; others for from five to nine instruments.

* * *

It was at Lukavec in 1759 that Haydn wrote his first symphony; for the "Weinzirl" symphony is really a quartet.

It was here that Haydn, probably hunting, fell from his horse; for the rest of his life he gave up riding. As he was accompanying on the piano the beautiful Countess Wilhelmine as she was singing —Haydn told the story in later years to his biographer Griesinger— her neckerchief fell apart as she bowed her head to see the notes better.

"It was the first time that I had such a glimpse; it distracted me; I stopped playing, and my fingers rested on the keys."

"What's the matter, Haydn?" asked the Countess. "What are you doing there?"

Haydn answered most respectfully: "But, gracious Countess, who would not be wholly confused here?"

The Count had forbidden any musician in his service to marry, but Haydn in the fall of 1760, being in Vienna, gave lessons. Among his pupils were daughters of a wig-maker named Johann Peter

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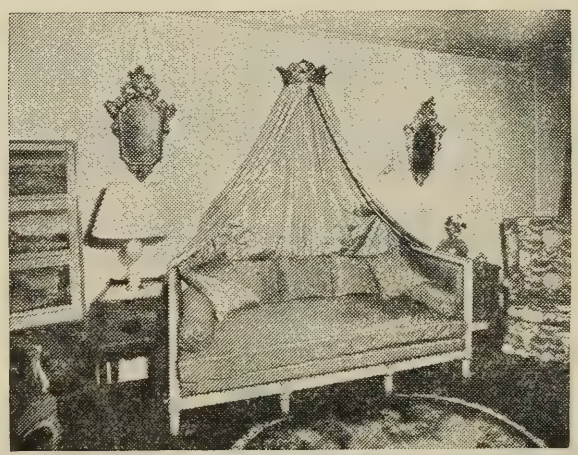
Keller. Haydn fell in love with a younger daughter. She chose the convent life. Her father persuaded Haydn to take the eldest daughter, Anna Aloysia Apollonia, three years older than he. She was heartless, extravagant, malicious, a Xantippe, and made him miserable until she died in 1800.* The nun was still living in 1801, and in his first will Haydn bequeathed her fifty florins. Soon after Haydn's wedding, the Count was obliged to dismiss his director and the orchestra. Paul Anton Esterhazy, the reigning Prince, had heard Haydn's music when visiting Morzin, and engaged Haydn as second capellmeister. He was appointed on May 1, 1761. He became sole capellmeister in 1766. And here he was happy for many years. In 1806, Prince Nicolaus Esterhazy raised his salary to 2,300 florins and paid his doctor's bills.

* * *

The first symphony, D major, is written for string quartet, two oboes, and two waldhorns.

* Haydn consoled himself in her lifetime. There was Luigia Polzelli, a second-rate singer, who was constantly asking for money. In London, there was the widow Schroeter, who fell in love with him. He copied her love letters. They may be found in the entertaining chapter, "Haydn in London: His English Love," in Henry Edward Krehbiel's "Music and Manners in the Classical Period" (N. Y. 1898). Haydn treasured these letters, souvenirs of his English visit, and said to Dies, who asked him about them: "They are letters from an English widow in London who loved me. Though sixty years old, she was still lovely and amiable, and I should in all likelihood have married her if I had been single." Of a Mrs. Shaw he wrote in his diary: "The most beautiful woman I ever saw"; and, an old man, he still kept a ribbon she had worn with his name embroidered on it in gold. There was a Mrs. Hodges, "the loveliest woman I ever saw, and a great piano player. Both words and music are hers," and he added in the trembling hand of his old age: "*Resquiescat (sic) in pace!* J. Haydn."

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III. Presto. Finale, D major, 3-8.

The music is concise, clear, melodically well invented. The wind instruments now and then reinforce the harmonies. Connecting passages are given to the violins. Each movement is in two sections. In the first, besides the chief theme there is a second, also a third independent motive; but there is no special development of any one of them. The wind instruments are silent in the Andante. The second violins use the first motive in imitation, then both instruments indulge in a frolicsome play with the beginning of the figure, in contrary motion. In the second section there is an entrance in triplets; viola and bass go their measured way; the former only now and then parts from the bass. The light-winged Finale is in agreeable contrast.

Symphony, G major "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes

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in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

* * *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the



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second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo

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Amount subscribed to date	**60,124**
Balance needed	**$39,876**

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chord. Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

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Gregor Piatigorsky, violoncellist, was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but soon showed a mastery of the instrument by which he is now known. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. Besides appearing with the leading orchestras of Berlin, Leipsic, Hamburg, Frankfort, Cologne, Dresden, Amsterdam, etc., he has appeared with orchestras in the United States from New York to Los Angeles.

He sojourned in the United States for a short time in the season of 1929–30. On December 29, 1929, he played with the Philharmonic-Symphony Society of New York, Dvořák's concerto in B minor, under Willem Mengelberg.

On April 17, 1931, he played, at a concert of the Boston Symphony Orchestra in Boston, Schumann's Concerto in A minor for violoncello, Op. 129.

Concerto in D major, for Violoncello . . Franz Josef Haydn

(Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház, from 1771 to 1783.

The concerto played at these concerts was composed in 1783* for

* Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii., p. 199).



his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra. It was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G. Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna. Haydn engaged him for the orchestra at Esterház. He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the violoncello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two barytones and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Anton Hekking of the Boston Symphony Orchestra, at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

Hugo Becker played the concerto at a concert of the Boston

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Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

Heinrich Warnke of the Boston Symphony Orchestra played the concerto at a concert of the Orchestra on November 15, 1913. He used Gevaert's version with his own cadenzas.

Josef Malkin, of the Boston Symphony Orchestra, played the concerto at a concert of the Orchestra on December 12, 1914.

Jean Bedetti of the Boston Symphony Orchestra played it at a concert of this orchestra in Boston on March 11, 1921.

Pablo Casals played it at a concert of this orchestra in Boston on January 1, 1926.

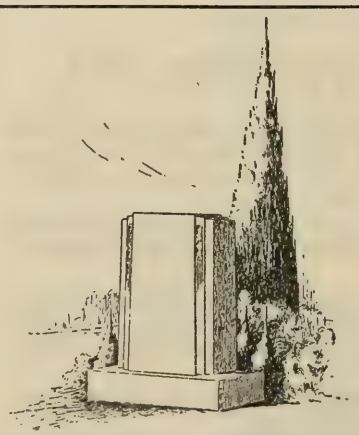
SYMPHONY IN D MAJOR (B. & H. No. 2) . . . FRANZ JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony was the twelfth which Haydn composed in England for Salomon. In the London Philharmonic Society's Catalogue of the Salomon symphonies it is No. 7. The first performance was on May 4, 1795, in the large hall of the King's Theatre, London. The symphony is numbered No. 2 in Breitkopf and Haertel's catalogue, No. 51 in Sieber's, No. 19 in the edition of the Library of the Paris Conservatory, No. 1 in Bote and Bock's edition, in Wotquenne's Catalogue No. 144.

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music pub-



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lisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house* in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job."† The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of

* This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

† Haydn had been appointed to the position in 1761.



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good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince. Haydn agreed to conduct the symphonies at the piano.*

Salomon about 1786 began to give concerts as a manager, in addition to fiddling at concerts of others. He had established a series of subscription concerts at the Hanover Square Rooms,† London. He thought of Haydn as a great drawing-card. The violinist W. Cramer, associated with the Professional Concerts,‡ had also approached Haydn, who would not leave his Prince. The news of Prince Esterhazy's death reached Salomon, who then happened to be at Bonn. He therefore hastened to Vienna.

* * *

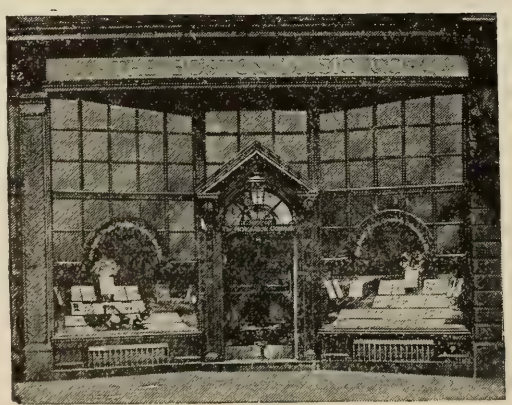
This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for

* "It should be remembered that at this time and for many years afterwards orchestral concerts were directed from the piano, but there was no such thing as continuous conducting. In most cases the pianist merely struck chords from the score in front of him when the players became uncertain in their time. The concert-meister also took his share of the directing; for standing in the middle of the violins he beat time with his bow or stamped occasionally with his foot or tapped the music stand before which he stood. Spohr was the first to use a baton—this was in 1820."—Felix Borowski.

† "The Hanover Square Rooms was the most fashionable concert room in London at this time. The building had been erected in 1774 and was opened in February the following year. The principal room—that in which Salomon gave his concerts—was 95 feet long, and 35 feet in breadth. This hall was therefore about the size of the Grand Foyer of this building. The orchestra was set up at the east end of the room. The last concert was given in 1874—exactly one hundred years after the concert hall had been put up—and the building, having been entirely transformed, was turned into a club" (the Hanover Square Club).—Felix Borowski.

Hanover Square was built in 1718 and was a fashionable place of residence. The Hanover Square Rooms were afterwards called the Queen's Ancient Concert Rooms. Sir John Gallini, J. C. Bach, and K. F. Abel gave the first of a series of concerts that continued to 1793. The Concerts of Ancient Music were held here from 1804 until 1848. In 1846 the Amateur Musical Society was established here. A Duke played doublebass; an Earl, a trumpet. Annual performances of the "Messiah" took place here (1785–1848); the Royal Academy of Music concerts (1828–1874); the Philharmonic concerts from 1833—P. H.

‡ "These had been instituted in 1783 by certain professors of music who gave their entertainments in the Hanover Square Rooms. It was partly pique at having been left out of this scheme that induced Salomon to set up his rival enterprise."—Felix Borowski.



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Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom,

*Beethoven had written a long letter to him on June 1 of that year with reference to the publication of some of his works in England. Hearing of his death, he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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"presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn and Salomon left Vienna on December 15, 1790, and arrived at Calais by way of Munich and Bonn. They crossed the English Channel on New Year's Day, 1791. From Dover they traveled to London by stage. The journey from Vienna took them seventeen days. Haydn was received with great honor.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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* * *

The King's Theatre at which this concert of May 4, 1795 took place was opened in 1765 with a prologue by David Garrick. Famous actors and actresses acted here—Mmes. Vestris and Siddons, Mrs. Jordan and Helen Faucit, Macready, Charles Mathews the Elder. Dickens took part in an amateur performance of "The Rent Day." Edmund Kean became the lessee in 1831. The Theatre was first known as the New Theatre, the Theatre Royal, and later the King's. The Garrick House, at the west corner of Richmond Green, now stands on the theatre's site, for the theatre was demolished in 1886.

The programme of this concert was as follows:

PART I

MS. Ouverture (Symphony) *Haydn*

Song

Sung by Sig. Rovedino

Concerto for Oboe

Played by Sig. Ferlendis of Venice
(His first appearance in London)

Duet *Haydn*

Sung by Mad. Morichelli and Sig. Morelli

New Overture (Symphony) *Haydn*

PART II

Military Symphony *Haydn*

Song

Sung by Mad. Morichelli

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Concerto for Violin *Viotti*
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Scena Nuova
Sung by Mad. BANTI
Finale *Haydn*

The terms "overture" and "symphony" were loosely used by programme-makers of that period. Many of Haydn's symphonies played during his visits to London were announced as "overtures," although the music-lexicons of the eighteenth century do not speak of the terms as synonymous. Thus in the programme above, the first "overture" was the first movement of Haydn's "Military" Symphony; the other movements were played at the beginning of Part II of the programme. (For many years, symphonies were thus divided. Hanslick tells us that at Vienna in 1839, the first two movements of Schubert's Symphony in C were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.) The "new overture" at the end of Part I was this symphony in D. The orchestra at opera concerts of the King's Theatre consisted of sixty players. The concert was most successful. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted, and so was I. I took in this evening four thousand gulden (about $2,000). One can make as much as this only in England." This was Haydn's last benefit concert in London.

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He was not pleased with Banti's singing. "She sang very scanty," is his criticism confided to his diary; yet Brigida Giorgi, who married the dancer Bandi (or Banti, as he was generally named), was one of the most distinguished singers of the eighteenth century. Her birthplace and birth year are disputed, but she was born probably at Crema in 1759. In her youth she wandered about, poverty-stricken. She was heard singing in a café, or in a street near a café in Paris, by M. de Vismes, who engaged her, on account of her beautiful voice, for an opera-buffa troupe. Her success was immediate, and she triumphed in the chief cities of Europe. Giardini was asked about her before she arrived in London: "She is the first singer in Italy, and she drinks a bottle of wine every day." The Earl of Mount Edgecumbe, an experienced, discriminative critic, declared her to be the most delightful singer he ever heard: "But though she had the best masters, she was an idle scholar, and never would apply to the drudgery of her profession; but, in her, genius supplied the place of science, and the most correct ear with the most exquisite taste enabled her to sing with more effect, more expression and more apparent knowledge of her art than many much better professors. She never was a good musician, nor could sing at sight with ease; but having once learnt a song, and made herself mistress of its character, she threw into all she sung more pathos and true feeling than any of her competitors. Her natural powers were of the finest description. Her voice, sweet and beautiful throughout, had not a fault in any part of its unusually extensive

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compass." This daughter of a gondolier made large sums of money. Composers wrote operas for her. She lived gayly, and in 1806 she died at the Bologna poorhouse. After her death they opened her body to find out the reason for her extraordinary vocal powers; they learned that her lungs were unusually large.

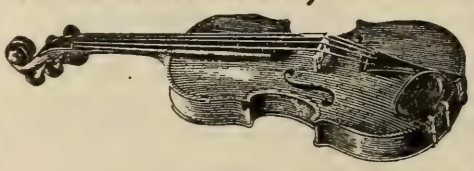
Anne Bosello Morichelli, a brilliant singer, born at Reggio in 1760, enchanted audiences from Vienna to London. She died at Trieste in 1800. Having made and lost great sums, she bequeathed what she had left to her husband; the singer, Angelica Catalani, and Napoleon Bonaparte. Mount Edgecumbe said her voice was not true; that her taste was spoiled by a long residence in Paris; that her manner and acting were affected. She was brought to London as a rival of Banti; hence possibly the Earl's sour opinion. Lorenzo da Ponte knew the two singers in London: "They were not in their first youth, and had never been quoted for their beauty." (There are contrary reports.) "They were much in fashion and exorbitant in their prices. . . . They were at once the idols of the public and the terror of composers, poets, singers, managers. One of these women would have been enough to bring trouble into a theatre. Let one judge, then, the difficulties experienced by a manager who had them together. It is not easy to say which was the more dangerous or more to be feared. Equal in vice, passion, trickery, they were both heartless; and while they were of diametrically opposite character, they pursued in a different way the same scheme for

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the accomplishment of their projects." It appears that Morichelli, in spite of her dissolute nature, had such a modest and reserved bearing that she would have been taken for an *ingénue*. "The bitterer the malice distilled in her heart, the more angelic was the smile on her lips. . . . Her gods were self-interest, pride, envy." And Banti—alas, poor Brigida! "She brought on the stage the manners of an impudent chorus-girl. Free in her speech, freer in her behavior, sprung from the dregs of the people and keeping their tastes, she was given to strong drink. She had no self-control. She showed herself exactly as she was; and whenever one of her passions was crossed, she became a fury, capable, single-handed, of revolutionizing an empire." Yet Da Ponte, the librettist of "Don

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Giovanni," escaped the two, and died of old age in New York in 1838, long after the blood of Banti and Morichelli was cold and their voices choked with dust.

Carlo Rovedino, a bass singer in both grand and comic opera, appeared in London in 1778. He died there in 1822 at the age of seventy-six.

Morelli was a bass-buffo who was once a running footman for Lord Cowper in Florence. His master gave him money that he might take singing lessons. Two years later, a distinguished person, he sat as a guest at Lord Cowper's table. He first appeared in London in 1787. His life was irregular; about 1806 the favorite of the public, he had scarcely a tone left. He then tried lottery, and became a beggar. Naldi, an opera singer, took care of him until he died.

Viotti, the great violinist (1753–1824), joined Léonard, the hairdresser of Marie Antoinette, in establishing an Italian opera company in Paris. The Revolution spoiled business; Viotti went to London as a virtuoso. In 1794–95 he was acting manager of the Italian Opera in the King's Theatre of that city. He had already played one of Haydn's concertos the year before (May 2, 1794) at one of Haydn's benefit concerts, and at certain concerts in which Haydn took part Viotti was the leader of the orchestra.

Giuseppe Ferlendis, player of oboe and English horn, was a darling of Banti's. Born at Bergamo in 1755, he died at Lisbon in 1802. Mozart knew him in Salzburg and wrote a piece for him,

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which was played with great success by another oboist, Ramm. Ferlendis went to London with Dragonetti, the doublebass player, in 1794. Ferlendis and his Italian associates hired by the Archbishop Hieronymus were unpopular at Salzburg, chiefly because the salary given to each of these foreigners was larger than that paid local musicians. When Ferlendis was in London, he played a peculiar oboe in the opera house. "One of the joints was formed of leather which he twisted or contracted in a way so like the windpipe that he produced a talking tone much resembling the human voice."

These were the men singers and women singers, "and the delights of the sons of men, as musical instruments, and that of all sorts," that were associated with Haydn in his last benefit concert in London.

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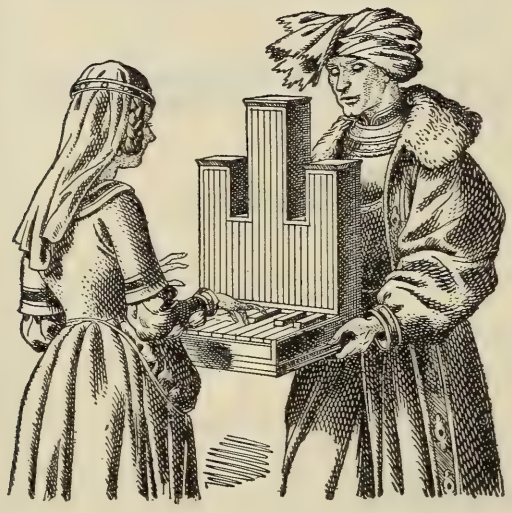
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The wave of Puritanism in England brought a protest against the use of organs in churches. As a result most of them were torn down. Even the pipes from Westminster Abbey were pawned for pots of ale by soldiers. At the end of this period but few organs were left. Later when it was attempted to restore the instrument in the churches the dearth of organ-makers brought the Schmidts of Germany, and Harrises of France, to England. The work of these men completely eclipsed that of the English makers.

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* * * *

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Twenty-second Programme

FRIDAY AFTERNOON, APRIL 15, at 2.30 o'clock

SATURDAY EVENING, APRIL 16, at 8.15 o'clock

Daniels "Exultate Deo," for Chorus and Orchestra
(First time at these concerts)

Dukelsky . . . "Epitaph," for Chorus, Soprano, and Orchestra
Soloist: Adelle Alberts
(First performance)

Stravinsky . . "Symphonie de Psaumes," for Orchestra with Chorus
I. Psalm XXXVIII (Verses 13 and 14).
II. Psalm XXXIX (Verses 2, 3 and 4).
III. Psalm CL (Entire).
(Played without pause)

Brahms . . Concerto for Pianoforte No. 1 in D minor, Op. 15
I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

Brahms Two Hungarian Dances
No. 5 in G minor.
No. 6 in D major.

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There will be an intermission after Stravinsky's "Symphonie de Psaumes."

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

"Exultate Deo," for Mixed Chorus and Orchestra

Mabel W. Daniels

(Born at Swampscott, Massachusetts; living in Boston)

This motet was composed for the fiftieth anniversary of the Founding of Radcliffe College and was performed by the Radcliffe Choral Society and the Harvard Glee Club, with members of the Boston Symphony Orchestra, in Symphony Hall on May 31, 1929. This private performance was conducted by G. Wallace Woodworth. The first public performance was by the Handel and Haydn Society in Symphony Hall on April 5, 1931, Thompson Stone conductor.

The text is from the Vulgate. Concerning the music, the composer wrote at the time: "I endeavored to express in a simple and straightforward way, as seemed to me appropriate to the occasion, a mood of rejoicing, together with gratitude to God."

* * *

Exultate Deo! Jubilate Deo Jacob! Deo, adjutori nostro, exultate Deo! Sumite psalmum, et date tympanum, jucundum psalterium cum cithara. Laudate Dominum in cymbalis sonantibus. In te, Domine, speravi, Non confundar in aeternum. Inclina ad me aurem tuam et salva me. Quoniam tu es patientia mea, Domine, spes mea, a juventute mea. Laudate Dominum in sono tubae, laudate eum in cymbalis sonantibus. Exultate super coelos, Deus, et super omnem terram, gloria tua. Exultate Deo!*

*"Exultate Deo" has been performed at State Teachers' College, Fresno, Calif.; Mendelssohn Choir, Indianapolis. It is announced for performance at the Westchester County Festival, Albert Stoessel conductor, May, 1932, by the Providence, R.I., Festival Chorus; the New Bedford-Choristers; the Choral Society of Columbus, Ohio.

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In Thee, Lord, do I put my trust, let me never be ashamed.
Bow down Thine ear to me, deliver me speedily.
For thou are my hope, O Lord God,
For Thou art my trust from my youth.

Praise God with the sound of the trumpet.
Praise him upon the high-sounding cymbals.

Be Thou exalted, O God, above the heavens:
Let Thy glory be above all the earth.

Sing aloud unto God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm and bring hither the timbrel,
The pleasant harp with the psaltery.
Praise the Lord on the high-sounding cymbals.

* * *

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums. cymbals, harp, organ, and strings.

Miss Daniels was graduated from Radcliffe College *magna cum laude,* Class of 1900. There she was leader and soloist of the College Glee Club. She composed two operettas for female voices. Having studied composition in Boston with George W. Chadwick, she went to Munich to pursue her studies with Ludwig Thuille. On her return she published her experiences in a book entitled "An American Girl in Munich" (Boston, 1905).

* * *

CHORUSES by MABEL DANIELS

Performances, Season 1931–1932

EXULTATE DEO, for Mixed Chorus and Orchestra
Westchester County Festival, New York, Albert Stoessel, Conductor*
Festival of American Music, Rochester, N.Y., Howard Hanson, Conductor*
Providence Festival Chorus, John B. Archer, Conductor*
New Bedford Choristers, Thompson Stone, Conductor*
Choral Society, Columbus, Ohio, Mrs. Samuel Richard Gaines, Conductor*
State Teachers' College, Fresno, Calif., Arthur G. Wahlberg, Conductor
Mendelssohn Choir, Indianapolis, Elmer Andrew Steffen, Conductor
First Baptist Church, Malden, Albion Metcalf, Director
Second Church in Dorchester, Henry Jackson Warren, Director
All Souls Church, Lowell, Henry Jackson Warren, Director

THE CHRIST CHILD, Chorus for Mixed Voices, a capella
Choral Art Society, Philadelphia, H. A. Matthews, Conductor
Normal College Choir, Ypsilanti, Mich., Frederick Alexander, Conductor

THE VOICE OF MY BELOVED, Women's Voices, two Violins and Piano

EASTERN SONG, Women's Chorus with Orchestra
Matinee Musical Club, Philadelphia, Harry A. Sykes, Conductor

SONGS OF ELFLAND, Women's Voices, Flute, Harp and Strings
Simmons College Glee Club, Boston, David Blair McClosky, Conductor
MacDowell Club Chorus, Boston, William Ellis Weston, Conductor

THROUGH THE DARK THE DREAMERS CAME, Chorus for Mixed Voices
Boston University Choral Art Society and the Choir of Central Church, Boston, H. Augustine Smith, Conductor

*Announced for performance this spring

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Miss Daniels has written these compositions with orchestra:

Suite, "In the Greenwood." Two movements played at a Pop Concert, Boston, conducted by G. Strube, 1908.

"Dance of Invitation." Sousa's Band, New York Hippodrome, and Boston Opera House, 1916.

"The Desolate City," poem for baritone and orchestra. Words by Wilfred Scawen Blunt (MacDowell Festival, Peterboro, N.H. Reinald Werrenrath, baritone, 1913).

"Peace with a Sword," chorus for mixed voices and orchestra. Handel and Haydn Society, 1918.

"Eastern Song," chorus for female voices and orchestra. N. E. Conservatory Concert, Symphony Hall, Wallace Goodrich conductor, 1921.

Allegretto for Strings. "Pop" Concert, Boston, A. Jacchia conductor, 1925.

"Songs of England," for soprano solo, female chorus, flute, harp, strings, and percussion instruments. Young People's Concert of the St. Louis Symphony Orchestra, St. Louis, 1924.

Two choruses for mixed voices and orchestra: "The Holy Star"; "A Holiday Fantasy," 1928.

"Deep Forest," Prelude for small orchestra. Barrère Little Symphony, Town Hall, New York, June, 1931.

* * *

The list of her compositions also includes:

"The Christ Child," chorus for mixed voices *a cappella*, Philadelphia, and Ypsilanti, Mich.

"The Voice of My Beloved," for female voices, two violins, and piano.

"Songs of Elfland," female voices, flute, harp, and strings. Simmons College Glee Club.

"Through the Dark the Dreamers Came," chorus for mixed voices. Boston University Choral Art Society.

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Her third operetta, "Alice in Wonderland," was composed for and presented by the Vincent Club of Boston. Several numbers from it were included in a musical comedy, "The Show Girl," playing for a season on Broadway.

She has also composed songs.

Two of her compositions were awarded prizes in 1911 by the National Federation of Music Clubs.

"EPITAPH" FOR SOPRANO SOLO, CHORUS AND ORCHESTRA

VLADIMIR DUKELSKY

(Born on September 27, 1903, near Pskov, Russia; now living in New York City)

The score is dated April–May, 1931.

ON THE DEATH OF DIAGHILEV

(Words by OSSIP MANDELSTAMM)

(Translated from the Russian by Elaine de Sincay Ross)

Pale and ghostlike, stage and footlights shimmer,
Spectral choirs resound no more;
In the temple of Melpomene scarce a glimmer,
Silken curtains veil the door.

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Coaches camp aligned in black procession,
Frost is snapping on the street;
Throngs are passing shaggy in succession.
Stinging snow grinds under feet.

Now the varlets sort the furry clutter,
Heavy bearskins for the snows;
Midst confusion butterfly a-flutter
Furs enwrap a tender rose.

Motley colourings in modish prinking,
Slightly torpid theater air;
On the street the lanterns dimly blinking,
And the vapour steaming everywhere.

Weary coachmen yelling, cursing, snarling,
Coachmen hoarse from yelling, cursing, snarling.
The blackness puffs and snorts—night's inky fold.
Oh, what care we, Eurydice, my darling,
If our winters are so cold?
Sweeter than Italia's liquid singing,
Is to me my native tongue;
And the Northern harps mysteriously ringing,
Are the fount of alien song.

Smoky sheepskin, symbol of privation,
Lies bedraggled, wretched gutter thing;
But from distant realms of glorious creation
Flies to us the everlasting spring.

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Oh, come again, with melody undying,
Let the valley with enchantment ever ring,
For our soaring swallow now is lying,
On hot snows with broken wing!

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two horns, two trumpets, three trombones, tuba, kettledrums, xylophone, two guitars, piano, and the usual strings.

Mr. Dukelsky has addressed the following letter to the editor of the Programme Book:

"I wrote the 'Epitaph' in the summer of 1931 and orchestrated it last autumn. The work is a belated tribute to the memory of Serge Diaghilev, the man who brought the sweet breath of Renaissance to the first quarter of our century.

"The poem is by Ossip Mandelstamm, one of the few important Russian poets of today and a co-founder of the 'acmeist' school of poetry. The acmeists were presided over by Nicholas Gumiler (who was shot by the Reds the year Mandelstamm's poem was written) and Anna Akhmatova, his wife—whose lyricism is somewhat akin to that of Edna St. Vincent Millay.

"Mandelstamm's poem was published in 1921 and was certainly not intended for an Epitaph, least of all an Epitaph for Diaghilev, who died eight years later. I have chosen it for this work, as it gave

THOSE WHO HAVE LOST

The years 1929, 1930, and 1931 have produced a fellowship of those who have lost through investments.

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me a curious insight into the emotional paradox of Diaghilev's life —the life of a Siberian, who adored Italy and died in Venice. In the poem it is the presumably Italian swallow that dies on the snows of Russia—and it is to Russia that Diaghilev's heart belonged, even if his mind was that of an embittered Medici.

"Musically—as in the slow movement of my first symphony—there is a vaguely Italian flavour in one or two episodes, in juxtaposition to the Northern-Russian feeling that prevails in the composition as a whole. After a slow introduction (D), the women's voices are heard in uncertain, halting phrases. This first episode depicts a theatre in St. Petersburg, just emptied after a performance and already plunged in the peculiar gloom that prevades an empty theatre. Then the noise, the bustle outside, the coachmen, the furs of the 'Venuses of the North' are described by the poet. The music becomes more strongly marked and has the quality of the Petersburg 'chanson de faubourg.' This gradually dies out and the soloist is heard in a lyrical monologue (G-sharp minor) which, thematically, is in sharp contrast with the purely 'epic' tone of the early passages. After an orchestral outburst (based on the first subject, now in D major), the chorus brings the work to a close with a prayerlike chant 'a cappella'; this is based on the 'chanson de faubourg' episode, completely transformed and now assuming an almost religious peacefulness. The Epitaph ends *pp* on a D minor chord. In the orchestration I employ two guitars to portray reminiscently the characteristic mood of an ante-bellum St. Petersburg.

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for her remarkably apt and faithful translation of Mandelstamm's poem."

* * *

When "Zéphyr et Flore" was produced at the Coliseum, London (1925), Dukelsky wrote the following letter to Edwin Evans in response to the request for "a few words about himself":

"I was born in September, 1903, in northern Russia. My mother is half-Spanish, and my father's mother was a direct descendant of the Kings of Georgia (Caucasus)—so I am not so terribly Russian after all. I studied composition in Moscow and Kiev under R. Glière and B. Javorsky. My first important work was a ballet in fourteen acts, that I wrote when I was eight years old. During the Revolution, I suddenly became very serious and started to write fugues. In 1919 I was an extremely pale young man—not having much to eat and unsuccessfully imitating Debussy. I left Russia in January, 1920, after all sorts of usual adventures, that were quite unpleasant in those days, but seem so monotonous now, as they are the inevitable 'repertoire' of every Russian.

"After two years in Constantinople, I left for the United States. My career in New York was far from being brilliant, but very interesting nevertheless. My love for jazz was never platonic, due to my friendship with George Gershwin. At the same time, I studied Bach, Scarlatti, and Mozart. My overture, 'Gondla' (to an Icelandic drama of Nicolas Gumilev), had a very cold reception in Carnegie



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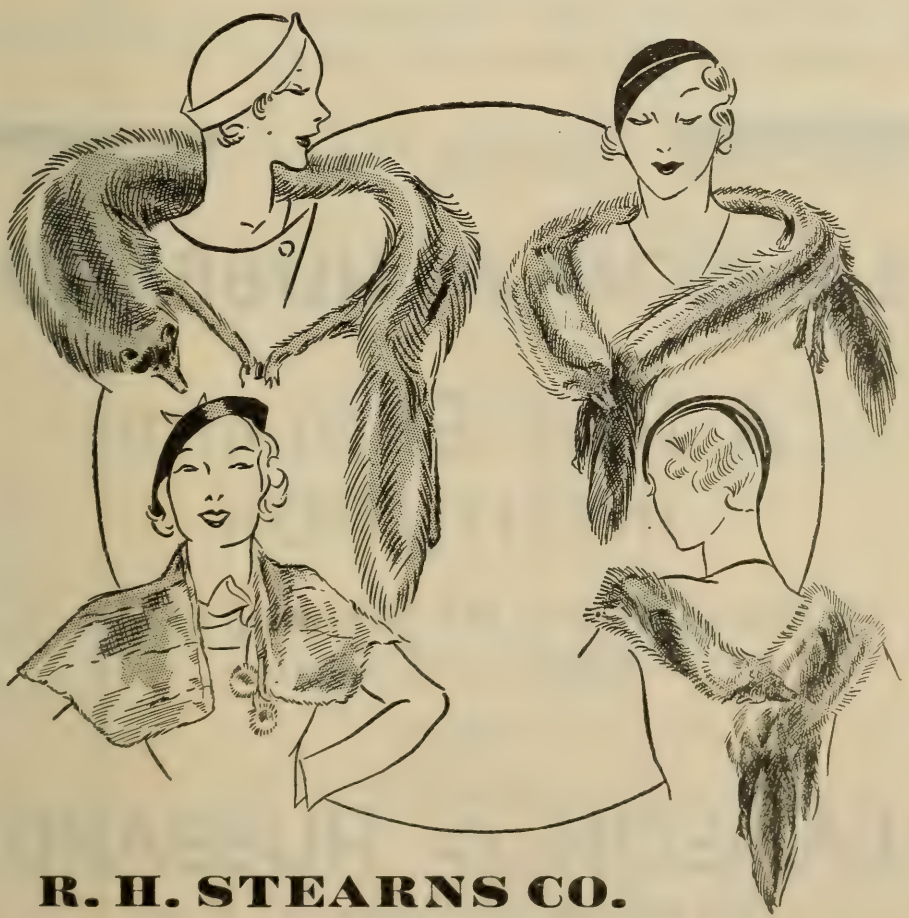
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Hall; the late Mr. Krehbiel said in the New York *Tribune* that it was a 'farrago of atrocious noises'; and a certain fashionable lady reporter, with a small nose and large ideas, said it was 'barbaric in its harmonies, Icelandic in its frozen remoteness, and decidedly hunchback in its form.'

"In 1924 (May) I decided that with a piano concerto (dedicated to Arthur Rubinstein), two orchestral scores, and a vocal suite, I was good enough to return to Europe. June, 1924, finds me in Choisel, Seine-et-Oise, working on 'Zéphyr et Flore,' the ballet that Diaghilev ordered after hearing my piano concerto. This ballet was completed in November in Monte Carlo.

"As to my ideas on music; I do hate all 'modernism,' and I love being modern. I believe only in construction in the truly classical sense, knowing that it is more difficult to construct a fox-trot than to write a thousand 'poems' on golden fishes, bald Chinamen, or oystershells as the so-called 'modernists' do. I find that jazz is 'classicism for minors,' and, therefore, very useful. We must, and will, undress music; it doesn't need the heavy coat of harmonies any more—winter is gone."

* * *

Mr. Dukelsky in 1930 wrote to the Boston Symphony Orchestra a fuller account of his musical life:

"My first orchestral work was performed in 1918 when I was fifteen years of age. This great event took place in Kiev; the name

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of the work, was 'Intermezzo,' and the name of the conductor Palatzin. All I remember about it is that it was the gloomiest piece of music imaginable, and that, as a *Wunderkind,* I wasn't much of a *Wunder.* Two movements for a string sextet were played at a students' concert at the Kiev Conservatory in 1919; there was more music in this than in the Intermezzo, and the audience seemed to enjoy it. This sextet was repeated in Constantinople in 1921, with no success. At the same time, I harmonized three Turkish folk songs and published them under the initials 'W. D.' While in Constantinople, I met Paul Tchelitchev (who was later to become an outstanding figure among young Russian painters), and we collaborated on an 'Oriental' ballet for a dancer called Zimine. This was produced at the Théâtre des Petits-Champs, a music hall.

"Then came my first trip to America (1922). During my two-year stay in New York, I (1) appeared on the vaudeville stage; (2) wrote Dada poetry; (3) wrote music for a magician's act (in which phenomenon known as 'sawing a woman in two' was accompanied by a sweet waltz); (4) composed music for a 'comœdia dell' arte' production of 'The Song of Songs' at the Lyric Theatre, New York; (5) wrote songs for Eva Gauthier and Greta Torpadie, which they sang at concerts of the International Composers' Guild; (6) wrote an Icelandic overture, which Dirk Foch conducted at Carnegie Hall in 1923, and which was less frozen than the audience and the critics; (7) met George Gershwin; (8) fell in love with jazz, and (9) composed a piano concerto. This concerto marked the turning point in

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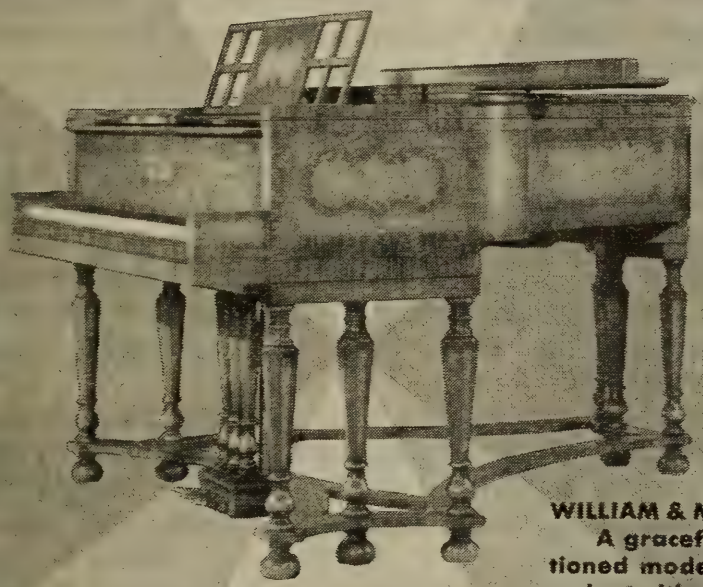
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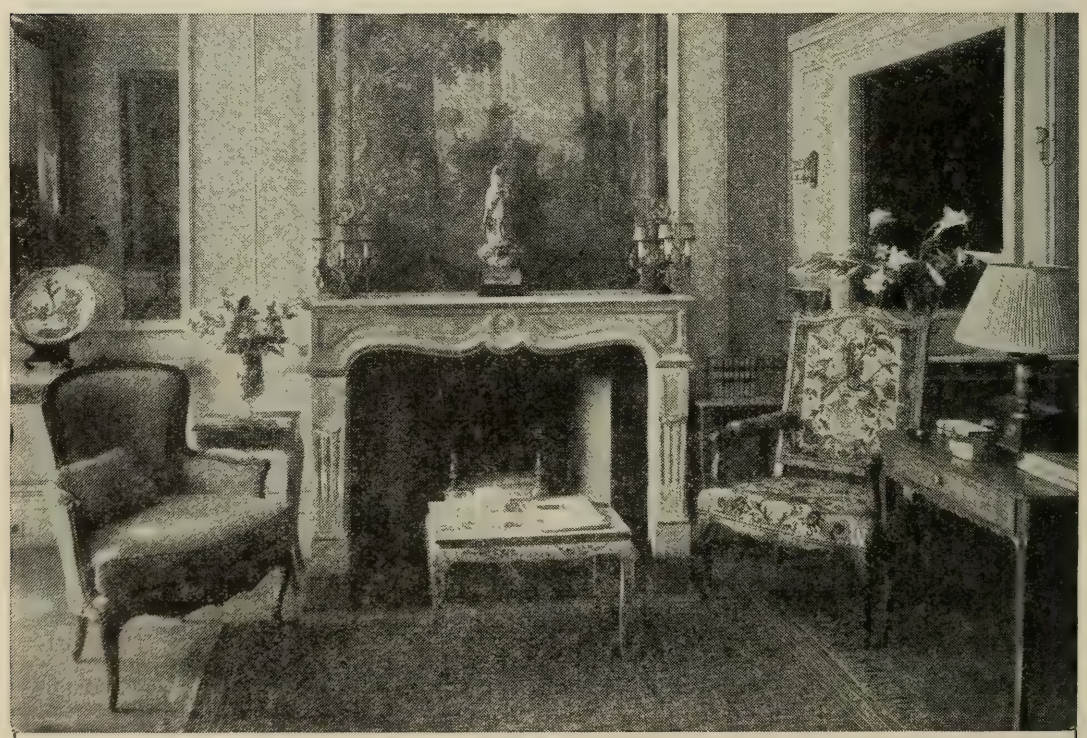
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my career. I played it to Szymanowski, Arthur Rubinstein (to whom it was dedicated), and Mme. José-Maria Sert, who decided that the time was ripe for my European début.

"And so I sailed for Paris in the spring of 1924. Shortly afterwards, I found myself in Baron de Meyer's house playing the concerto to Serge Diaghilev, who liked it very much.

"A new life has begun for me. Diaghilev ordered me (*sic*) a ballet: I met Stravinsky, Picasso, Dézain, Braque, Prokofieff, Poulenc, Auric, Milhaud, Sauguet, Cocteau, Lord Berners; I was not only allowed, but asked, to write the kind of music I liked; I was happy to feel I was a composer, and not a Jack-of-all-trades. The ballet was written in Choisel (Seine-et-Oise) and Monte Carlo; it was given the name of 'Zéphyr et Flore' and a book by Boris Kochno. It was rehearsed in London (where I met Massine and Noel Coward), tried out in Monte Carlo, and finally given in Paris (1925). Most of the critics liked the music, as did most of the musicians; the piano score was published by the Edition Russe de Musique (founded by S. and N. Koussevitzky), and Diaghilev seemed to be pleased.

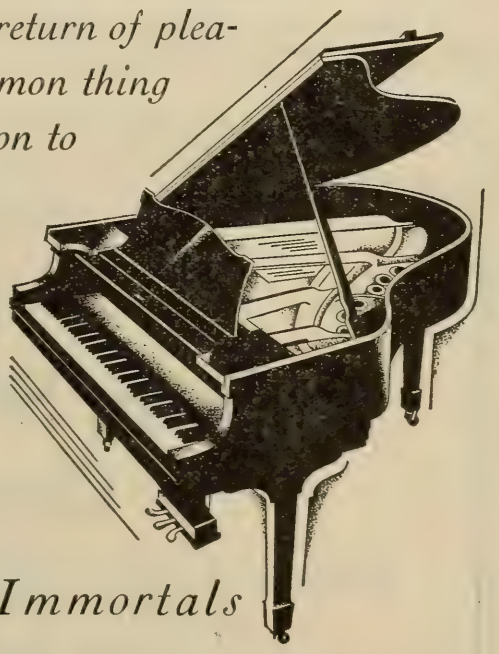
"Instead of going on with my work, I decided to take things easily and (with the exception of three songs on words by N. Bogdanovitch) didn't write anything for a whole year. The call of the saxophones was too strong to resist, and so back to London I went to write a musical comedy for C. B. Cochran. While in London I became friendly with William Walton and Constant Lambert—whose



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increasing success is a source of great joy to me. The Cochran show never materialized, but I wrote another in collaboration with Jean Gilbert; this was a Viennese affair entitled 'Yvonne.' It didn't start any too well, but ran for eight months nevertheless.

"Mr. Koussevitzky then took an interest in my music; he played a suite from 'Zéphyr et Flore' in Boston, and a 'Sonata' for piano and orchestra in Paris. In this, I played the piano part. A second ballet, commissioned by Diaghilev, was begun in Florence, but never completed, as I had differences with the great man about a certain 'Adagio'; this, he claimed, was too frivolous and Italian in spirit.

"Strangely enough, this very same 'Adagio' was to become the second movement of my first symphony (1927). For the first performance of that work, I am again indebted to Mr. Koussevitzky, who gave it in Paris and Boston. 'Dushenka' (a duet with small orchestra), numerous songs, a piano sonata, the second symphony (1928), and 'Dèmoiselle—Paysanne' (an opera in two acts, 1929),* followed in quick succession.

"In the meantime a certain Mr. 'Vernon Duke' wrote 'The Yellow Mask' (1928), a 'musical thriller' produced in London and acclaimed a popular success. The royalties from this enabled Mr. Vladimir Dukelsky to go on with his operas and symphonies for nearly two years."

* * *

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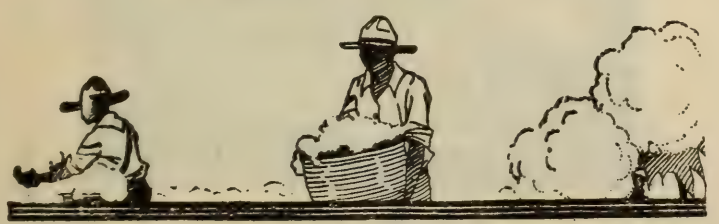
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Among Dukelsky's compositions are:

A Suite from Dukelsky's ballet, "Zéphyr et Flore,"* was performed for the first time, anywhere, at Boston, by the Boston Symphony Orchestra, conducted by Dr. Koussevitzky, on April 29, 1927.

Dukelsky's Symphony in F major, No. 1, produced by Dr. Koussevitzky at his concert of June 14, 1928, in the Salle Pleyel, Paris, was performed under his direction in Boston at a concert of the Boston Symphony Orchestra on March 15, 1929.

Dr. Koussevitzky conducted in Boston on April 25, 1930, the first performance of Dukelsky's Symphony No. 2, D-flat major, composed at London in 1928.

1911. "Cassiopea," ballet in 14 acts.

1912–1915. "The Death of Manfred," opera. "Milovsor," opera-pastorale. "Alladine et Palomides" (Maeterlinck), opera in three acts.

1915–1919. Three concertos for piano. Five sonatas for piano. Two symphonies. Trio.

1919. String sextet (examination piece at the Conservatory of Kiev), performed there by students.

1922. "Gondla," overture for orchestra based on the poem by Gumilev.

1923. Five triolettes for voice and piano (words by Sollogub). Concerto for piano and orchestra in C major.

1924. "Zéphyr et Flore," ballet.

1925. Three poems by Bogdanovitch, for voice and piano.

*This ballet was performed publicly for the first time at Monte Carlo on April 28, 1925, by the Ballet Russe. It was produced at the Théâtre de la Gaieté, Paris, on June 15 of that year; at the Coliseum, London, on November 12, 1925; revived in London at His Majesty's Theatre on July 12, 1926; Berlin, December, 1925. A private performance took place at the Palais de Monaco on January 31, 1925. The Suite from the ballet was made in 1926.

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"Gondla," overture for orchestra, 1922—New York, January 31, 1923, at Carnegie Hall, by the New York City Symphony, under the direction of Dirk Foch. London, July, 1926, under Eugene Goossens.

"Zéphyr et Flore," ballet—Monte Carlo, April 28, 1925 (previously, a private performance was given at the Palais de Monaco on January 31, 1925). Berlin, December, 1925. London, November, 1925; July, 1926. A suite from the ballet was made in 1926. First performance, Boston, April 29–30, 1927.

"Petersburg" cantata in seven parts (1932). "It depicts the history of the former Russian capital and is written for three solo voices, mixed chorus, and large orchestra."

Symphonie de Psaumes . . . Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

This "Symphony of Psalms," composed in 1930, "to the Glory of God," and dedicated to the Boston Symphony Orchestra, was written for the Orchestra's fiftieth anniversary. The text is from the Vulgate.

The first performance was in Brussels by the Philharmonic Society of that city on December 13, 1930. The first performance in the United States was in Boston on December 19, 1930. Stravinsky's Capriccio for piano and orchestra was then also performed for the first time in this country. Mr. Sanroma was the pianist. There was a second performance of the "Symphonie de Psaumes" by the Boston Symphony Orchestra in Boston on February 20, 1931.

I.

Psalmus XXXVIII, Verses 13 and 14

Exaudi orationem meam, Domine, et deprecationem meam: auribus percipe lacrymas meas.

Ne sileas, quoniam advena ego sum apud te, et peregrinus, sicut omnes patres mei. Remitte mihi, ut refrigerer priusquam abeam, et amplius non ero.

Psalm 39 (King James Version)

Hear my prayer, O Lord, and give ear unto my cry,
Hold not thy peace at my tears:

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For I am a stranger with thee,
And a sojourner, as all my fathers were.
O spare me, that I may recover strength:
Before I go hence, and be no more.

II.

Psalmus XXXIX, Verses 1, 2, 3, 4

Expectans expectavi Dominum, et intendit mihi.
Et exaudivit preces meas; et eduxit me de lacu miseriae, et de luto faecis.
Et statuit supra petram pedes meos; et direxit gressus meos.
Et immisit in os meum canicum novum, carmen Deo nostro.
Videbunt multi et timebunt: et sperabunt in Domino.

Psalm XL (King James Version)

I waited patiently for the Lord,
And he inclined unto me, and heard my cry.

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He brought me up also out of an horrible pit, out of the miry clay,
And set my feet upon a rock, and established my goings.
And he hath put a new song in my mouth, even praise unto our God:
Many shall see it, and fear,
And shall trust in the Lord.

III.

Psalmus CL

(Alleluia)
Laudate Dominum in sanctis ejus: Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus: laudate eum secundum multitudinem magnitudinis ejus.
Laudate eum in sono tubae: laudate eum in psalterio et cithara.
Laudate eum in tympano et choro: laudate eum in chordis et organo.
Laudate eum in cymbalis bene sonantibus: laudate eum in cymbalis jubilationis: omnis spiritus laudet Dominum.

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Psalm CL (King James Version)

(Alleluia)
Praise ye the Lord.
Praise God in his Sanctuary:
Praise him in the firmament of his power.
Praise him for his mighty acts:
Praise him according to his excellent greatness.
Praise him with the sound of the Trumpet:
Praise him with the Psaltery and Harp.
Praise him with the timbrel and dance:
Praise him with stringed instruments, and Organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let everything that hath breath, praise the Lord.
Praise ye the Lord.

The Symphony is scored for five flutes (one interchangeable with piccolo), four oboes, English horn, three bassoons, double-bassoon, four horns, small trumpet in D, four trumpets, three trombones, tuba, harp, two pianos, violoncellos, and double-basses.



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Concerto for Pianoforte No. 1, D minor, Op. 15.

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

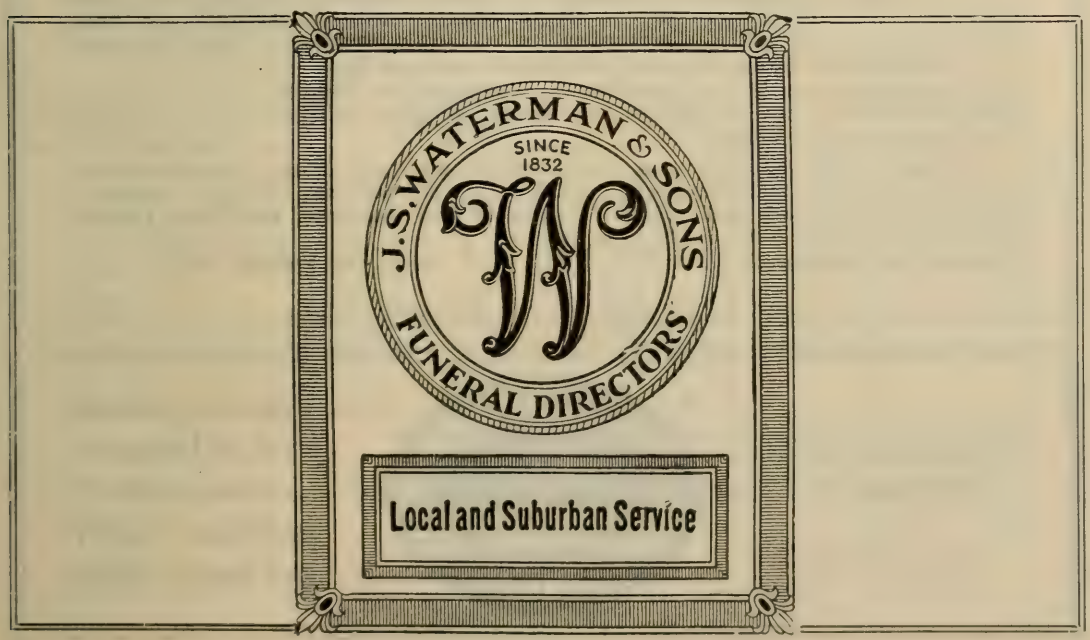
This concerto was played for the first time on January 22, 1859, at Hanover. Brahms was the pianist, and Joachim conducted. The programme included Beethoven's Eighth Symphony; Weber's overture to "Euryanthe"; the aria of Sextus from Mozart's "Titus," sung by Mme. Eugenie Nimbs; and the finale of the second act of "Don Giovanni," sung by Mmes. Nimbs, Caggiati, Held, and Messrs. Bernard, Degele, and Haas.

The concerto was announced for performance at a Theodore Thomas concert in Music Hall, Boston, December 9, 1871, with Miss Marie Krebs,* pianist; but the concert did not take place, for Mr. Thomas, with "graceful courtesy," gave way to the musical festival of twelve hundred public-school children in honor of the Grand Duke Alexis, who was visiting Boston.

Harold Bauer played the concerto in Boston at a concert of the Boston Symphony Orchestra, December 1, 1900, when he played for the first time in the United States. He gave a second performance with the same orchestra on January 17, 1914; a third on October 15, 1920; a fourth on December 4, 1925.

Rafael Joseffy played the concerto in Boston at a concert of the New York Symphony Society in Symphony Hall on January 18, 1906.

*Mary Krebs (or Marie), born at Dresden, December 5, 1851, died there on June 27, 1900. She was the daughter of Karl August Krebs (1804–80), celebrated conductor, composer, and pianist. Her father taught her piano playing, and she came out at the Gewandhaus, Leipsic, in 1865. After many journeys as a virtuoso, she settled in Dresden. She was married to one Brenning.



Arthur Schnabel played it at the Brahms Festival of the Boston Symphony Orchestra on March 26, 1930.

* * *

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He

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has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Dr. Georg Fischer in his "Operas and Concerts in the Court Theatre of Hanover until 1866" (Hanover and Leipsic, 1899), page 323, stated that it was not then easy to determine clearly Brahms's talent for composition. "The work with all its serious striving, its avoidance of all that is trivial, its skill in the instrumentation, nevertheless appeared incomprehensible; indeed, dry, and in parts exceedingly fatiguing. Nevertheless Brahms made the impression of a musician of full alloy and standard, and one recognized without reservation that he was not merely a virtuoso, but a great artist in the playing of the pianoforte."

Brahms played the concerto at a Gewandhaus concert in Leipsic



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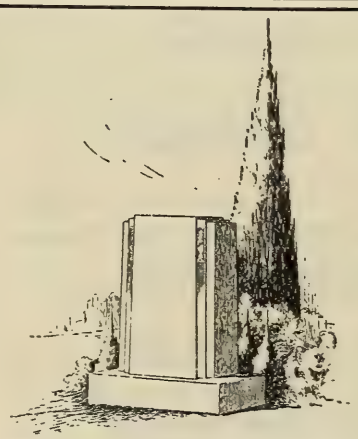
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on January 27, 1859. The public and the critics were unfriendly. Eduard Bernsdorf of the *Signale,* a hidebound, purblind conservative, wrote that a composition had been borne to the grave. "This work, however, cannot give pleasure. Save its serious intention, it has nothing to offer but waste, barren dreariness truly disconsolate. Its invention is neither attractive nor agreeable. . . . And for more than three-quarters of an hour must one endure this rooting and rummaging, this dragging and drawing, this tearing and patching of phrases and flourishes! Not only must one take in this fermenting mass; one must also swallow a dessert of the shrillest dissonances and most unpleasant sounds. With deliberate intention, Herr Brahms has made the pianoforte part of his concerto as uninteresting as possible; it contains no effective treatment of the instrument, no new and ingenious passages, and wherever something appears which gives promise of effect, it is immediately crushed and suffocated by a thick crust of orchestral accompaniment. It must be observed, finally, that Herr Brahms's pianoforte technic does not satisfy the demands we have a right to make of a concert-player of the present day."

The progressives of course wrote differently. The *Neue Zeitschrift* regarded "the poetic contents of the concerto as an unmistakable sign of significant and original creative power; and in face of the belittling criticisms of a certain portion of the public and press, we



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consider it our duty to insist on the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed upon it." Ferdinand Gleich wrote in like manner, "Who would or could ignor in this new work the tokens of an eminently creative endowment!"

Brahms himself wrote to Joachim: "A brilliant and decided failure. . . . It really went very well; I played much better than in Hanover, and the orchestra capitally. . . . The first movement and the second were heard without a sign. At the end three hands attempted to fall slowly one upon the other, upon which a quite audible hissing from all sides forbade such demonstrations. There is nothing else to write about the event, for no one has yet said a syllable to me about the work, David excepted, who was very kind. . . . This failure has made no impression at all upon me. . . . In spite of all this, the concerto will please some day when I have improved its construction, and a second shall sound different. I believe it is the best thing that could happen to me; it makes one pull one's thoughts together and raises one's spirits. . . . But the hissing was too much."*

Played at Leipsic in 1873 by Clara Schumann, the concerto was not hissed.

Played by Brahms at Hamburg, March 28, 1859, the concerto excited applause. Refused by Breitkopf & Härtel, the concerto was published by Rieter Biedermann in 1861. Later performances were at Carlsruhe, November 3, 1865; Oldenburg, January 5, 1866; Vienna, January 22, 1871; Bremen, April 25, 1871,—all with

*The translation of passages from the German music journals and Brahm's letter is by Miss Florence May in her Life of Johannes Brahms (London, 1905), vol. i., pp. 228, 229.

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Brahms pianist; London, March 9, 1872 (Miss Baglehole pianist); London, June 23, 1873 (Alfred Jaell pianist); Munich, March 13, 1874 (Brahms pianist); Utrecht, January 22, 1876 (Brahms pianist); Münster Mannheim, Wiesbaden, early in 1876 (Brahms pianist); Leipsic, March, 1882 (Bülow pianist).

Of this last performance, Elisabet von Herzogenberg wrote to Brahms on March 15, 1882: "Bülow has never impressed me as he did last night. The accompaniment to the D minor concerto was literally perfect, and I heard many of my favorite bits properly brought out for the first time. On the other hand, I remember how differently a certain person played the piano part. I thought Bülow's interpretation of the F major subject in the first movement lacked simplicity, breadth, and fervor. I always felt those crescendos and diminuendos miles ahead, whereas the orchestra, to a man, gave a complete impression of spontaneity. His technic was colorless, too; he does not play the chain of octave-trills half as loudly or as well as you. I thought him best in the Adagio. On the whole, he certainly appealed to us yesterday; we thoroughly enjoyed it. His genuine, unreserved devotion to your music was so evident, and alas! so unusual a thing here, that we felt as if we were among friends again after living with strangers. For you know (though I can't resist repeating it) that your music is as indispensable to our existence as air, light, and heat. . . . Yesterday when the horn first rang out in the last movement, it seemed as if

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you were sending us a glorious greeting from afar. You, poor thing, can never be a mere listener to music. You are really to be pitied."* The orchestra on this occasion was the Meiningen, and it accompanied Bülow in the concerto without a conductor. The programme also included Brahms's Third Symphony and his variations on a theme of Haydn. The applause after the movements of the symphony was not hearty enough to satisfy Bülow, who after the third asked the orchestra to repeat it. At the end of the symphony he told the audience that he had arranged the Brahms programme by command of his Duke, who wished the Leipsic public to know how the symphony should be performed; also to obtain satisfaction for the coldness shown Brahms when he played at the Gewandhaus his second concerto on January 1.

In a letter to Fritz Hartvigson written from Moscow in April, 1874, Bülow advised him to study something good and new, "after

*Translation by Hannah Bryant.

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Bülow wrote from Meiningen to Brahms on May 24, 1882: "In 1882 I purpose to play your D minor concerto *well,* at least I am doing my best. I have left my betrothed in Berlin to shut myself up here for a while to prepare myself. I shall probably in August—again—take a life's companion, who is about to be my first as the two pianoforte concertos are, one to the other. This sounds very pathetic, but it is still more than a mere Maylike feeling. Marie Schanzer (daughter of a higher director in the War Ministry at Vienna) has been for four years the object of my heart's passionate fondness."*

* * *

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

I. Maestoso, D minor, 6-8. There is a long orchestral introduction. The chief theme begins fortissimo in the strings over a roll of kettledrums. There is an orchestral diminuendo, and the pianoforte enters with material in continuation of that which has been heard. The second theme, F major, is announced and developed by

*Bülow married Marie in July, 1882.

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the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A crescendo leads back to the recapitulation with the chief theme for the pianoforte. The second theme for pianoforte alone is in D major. There is a brilliant coda on the first theme, ending in D minor.

II. Adagio, D major, 6-4. In the manuscript score is this motto, "Benedictus qui venit in nomine Domini," suggested by the thought of Schumann's death. The movement is an elaborately treated Romanza on a single theme (strings and bassoons, later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

III. Rondo: Allegro non troppo, D minor, 2-4. The first theme is given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme reappears. The

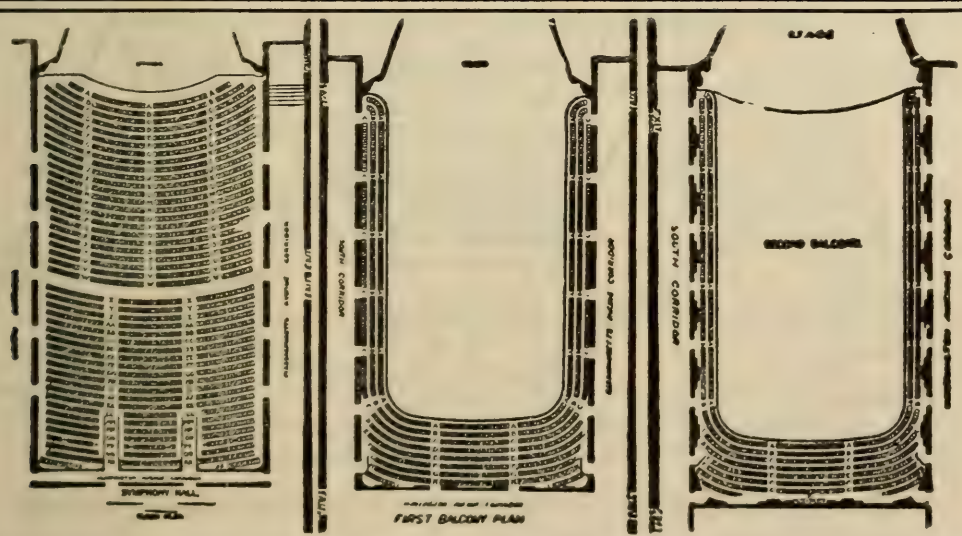
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third theme is introduced by first violins, B-flat major. This is developed. Then comes a fugato, after which the chief theme is given to the orchestra, with broken octaves for the pianoforte. The second theme returns in D minor. There is a cadenza for the solo instrument. The third theme comes back in D major. There is a long coda, chiefly on the first theme, now in D major.

Two Hungarian Dances: No. 5, G minor; No. 6, D major

Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897)

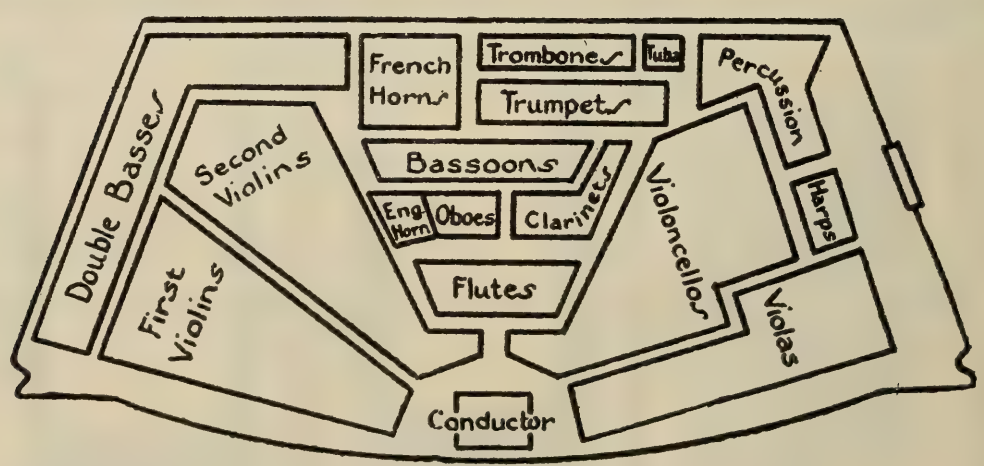
Brahms wrote for the pianoforte (four hands) four sets of Hungarian dances which are without an opus number. Books I and II were published in 1869; Books III and IV in 1880. Various settings have been made of them; among them one for violin and piano by Joachim; one from Nos. 5 and 6 by Pauline Viardot for two voices and piano.

Book I (Nos. 1, 3) and Book II No. 10 were scored for orchestra by Brahms; Book II (Nos. 5–10) by Albert Parlow*; Book III (Nos. 11–16) by Parlow; Book IV (Nos. 17–21) by Dvořák.

In 1853 Brahms as a pianist, made a concert tour as pianist with

*Parlow, born at Torgelow, near Ückermünde in 1822, died at Wiesbaden in 1888. At first a bandmaster, he became the conductor of a great concert orchestra at Hamburg.

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How the instruments are placed in the Boston Symphony Orchestra

the violinist Reményi, whom he had met at Hamburg. This Édouard Reményi, whose real name was Hoffmann, born in 1830 at Heves, Hungary, brilliant, eccentric, in appearance a French abbé of the eighteenth century, was in his youth a pupil of Joseph Böhm at the Vienna Conservatory. "He played the airs and dances of his native country with a fire and abandon that excited his hearers to wild enthusiasm," and, having genuine artistic endowment, played works by "the classical masters well, if somewhat extravagantly."* There

*On account of the political disturbances in 1848, Reményi went to America and developed his talent. Returning in 1853 he gave concerts in Hamburg, was with Liszt at Wiemar. Liszt admired him, recommended him to Brendel in 1864: "Of all the violinists I know, I could scarcely name three who could equal him as regards effect." In 1854 Reményi went to London, where he was appointed solo violinist to Queen Victoria. In 1855 he was in America again; in 1860 he obtained his amnesty and was made solo

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is no doubt that he influenced Brahms in his love for Hungarian music; a love shown in many of his compositions: the finale of his second piano concerto; Variations on a Hungarian air for piano (1861); Finale of piano quartet, Op. 26 (1863); Waltzes for piano duet, Op. 39 (1867); B minor Capriccio, Op. 76 (1879); Piano Trio, Op. 87 (1883); String Quintet, Op. 111 (1891), in which are genuine Hungarian themes; Gypsy Songs for four voices and piano, Op. 103 (1888).

The dances, for the most part, if not all of them, are based on dances by Hungarian composers, Pecsenyánszky, Sarkozy, Windt, Rizner, Mérty, Keler-Bela, Travnik and others, or are paraphrases of them. Brahms was accused of taking unfair advantage of wandering musicians and enriching his fame and purse at their expense. Reményi was loud, at the time of the publication and in his later years in the United States, in accusing Brahms of plagiarism; but very few of the tunes originated with Brahms; most of them were truly Hungarian, and Brahms put on the title-page of the piano version "arranged (*gesetz*) for the piano." He made no reply, but the publisher Simrock made stir and bustle with affidavits and other documents, as well as protests. The names of the composers

violinist to the Emperor of Austria. He toured in 1865, making a sensation in Paris, where he settled in 1875. In 1878 he took up his residence in the United States, but made a tour of the world in 1887. He died when he was playing a concert at San Francisco on May 15, 1898. His compositions are negligible, even his "Hymn to Mount Shasta," in which he took a peculiar pride.

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of the first ten dances were published in the *Allgemeine Musikalische Zeitung* of 1874 (p. 348).

The Hungarian Dances played in Boston at the concerts of the Boston Symphony Orchestra are as follows:

1882. Nos. 11, 13, 1.
1883. No. 5.
1884. Nos. 1, 2, 3.
1887. Nos. 1, 2, 6.
1896. Nos. 15, 17, 21.
1899. Nos. 1, 2, 6.
1903. Nos. 11, 12, 13, 14, 15.
1931. Nos. 2, 1.

BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES wish to emphasize again that the subscriptions to the annual deficit of the orchestra are sought from all lovers of music, and from all persons who, believing the orchestra to be an essential part of our civic life, desire to have it continued.

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Martelli Concerto for Orchestra, Op. 31

I. Alerte.
II. Vite.
III. Modéré sans lenteur.
IV. Animé.

Ravel Concerto for Piano and Orchestra

I. Allegramente.
II. Adagio assai.
III. Presto.

Bruckner Symphony No. 8 in C minor

I. Allegro moderato.
II. Scherzo (Allegro—Andante—Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

SOLOIST
JESÚS MARÍA SANROMÁ

There will be an intermission after the Concerto

A lecture on this programme will be given on Thursday, April 21, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931–1932

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master		Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

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SATURDAY EVENING, APRIL 23, at 8.15 o'clock

Martelli Concerto for Orchestra, Op. 31

I. Alerte.
II. Vite.
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(First time in the United States)

Ravel Concerto for Piano and Orchestra

I. Allegramente.
II. Adagio assai.
III. Presto.

(First time in Boston)

Bruckner Symphony No. 8 in C minor

I. Allegro moderato.
II. Scherzo (Allegro—Andante—Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

SOLOIST

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STEINWAY PIANO

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

CONCERTO FOR ORCHESTRA, OP. 31 HENRI MARTELLI

(Born in 1895 at Bastia, Corsica; now living in Paris)

Martelli's name is not unknown to the Boston Symphony Orchestra's audiences. His "Assyrian Bas-Reliefs," a symphonic suite in four parts, was performed here under Dr. Koussevitzky's direction on March 14, 1930. It was the first performance in the United States.

Martelli entered the Conservatory of Music, Paris, in 1912, studying harmony, counterpoint, fugue, and composition with Jules Mouquet and Charles Marie Widor. His chief works are a lyric poem, "La Chanson de Roland," in three acts and six scenes (the libretto is by him); a Symphonic Poem, "Sur la Vie de Jeanne d'Arc," and the Symphonic Suite, "Bas-Reliefs Assyriens." Add to these a string quartet played at the Paris Conservatory, "Sur la Falaise," for piano and violin; Triptyque for piano and viola, a piano sonata; other pieces for piano solo; songs (words by Ronsard, du Bellay, Clément Marot), "Sur la Reine de Navarre," "Un Vanneur de Blé aux Vents," "L'Aubépin," "La Forêt de Gastine," "La Rose." All these compositions have been performed many times in Paris and in the French provinces."

* * *

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The present concerto was composed in 1931 (June to September). There are four movements. The score calls for three flutes, two oboes, two clarinets (bass clarinet), three bassoons (double-bassoon), three horns, two trumpets, two trombones, bass tuba, percussion, and the usual strings.

CONCERTO FOR PIANO AND ORCHESTRA . . JOSEPH MAURICE RAVEL

(Born at Ciboure (Pyrénées), March 7, 1875; living at Montfort l'Amaury)

This concerto was performed for the first time at the Ravel Festival in Pleyel Hall, Paris, on January 14, 1932. Marguerite Long was the pianist. Ravel conducted his Concerto, Pavane, and Bolero. Pedro de Freitas-Branco, a Portuguese, conducted the Rapsodie Espagnole, Valse, and the Second Suite from "Daphnis et Chloë." The orchestra was the Lamoureux. There was a second performance at a Pasdeloup Concert on January 24, with Ravel conducting the Concerto and Bolero; and again Mme. Long was the pianist. The

FROM RECENT BOSTON PROGRAMS

Songs	*Sung by*
MRS. H. H. A. BEACH, O Were my Love Yon Lilac Fair	David Blair McClosky
ARTHUR FOOTE, Lilac Time	David Blair McClosky
ARTHUR FOOTE, Memnon	John McCormack
EARLY AMERICAN SONGS	Anne Eagleston Kydd
HOPKINSON, My Days have Been so Wondrous Free. / My Generous Heart Disdains	*From "The First American Composer," edited and arranged by Harold Vincent Milligan. (Schmidt's Educational Series No. 212)*
REINAGLE, I Have a Silent Sorrow / PELISSIER, Return O Love / CARR, Willow, Willow	*From "Pioneer American Composers," edited and arranged by Harold Vincent Milligan. (Schmidt's Educational Series No. 256)*

Piano	*Played by*
EDWARD MacDOWELL, Op. 57, Sonata No. 3. (Norse)	Barbara Whitman
CHOPIN-PATTISON, Rondo for Two Pianos, Four Hands	Stelle Anderson and Silvio Scionti

Orchestra and Chamber Music	
MRS. H. H. A. BEACH, Piano Quintet	Mrs. Beach with the Sulzen Quartet
G. W. CHADWICK, Melpomene Overture	People's Symphony Orchestra, Thompson Stone, Conductor
ARTHUR FOOTE, Four Character Pieces after the Rubaiyat of Omar Khayyam	Civic Symphony Orchestra, Joseph Wagner, Conductor.

Choral Works	
MABEL DANIELS, Exultate Deo	Cecilia Society Chorus and Boston Symphony Orchestra, Dr. Serge Koussevitzky, Conductor.
MABEL DANIELS, Songs of Elfland, Op. 28 / No. 1. Fairy Road / No. 2. Fairy Ring	Simmons College Glee Club, David Blair McClosky, Conductor. / MacDowell Club Chorus, William Ellis Weston, Conductor.
MABEL DANIELS, June Rhapsody / MRS. H. H. A. BEACH, The Chambered Nautilus / MRS. H. H. A. BEACH, Fairy Lullaby	Massachusetts Federated Clubs Chorus, George Sawyer Dunham, Conductor.

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first performance of the concerto in London was at a Philharmonic Concert on February 25; Ravel conducted; Mme. Long was the pianist.

This concerto was intended for the Jubilee of the Boston Symphony Orchestra; but though, it is said, Ravel had worked continuously at it for more than two years, he was not satisfied.

The concerto is in three movements.

I. Allegramente. The gay theme is given to the orchestra with the piano, having a design in arpeggios. The development leads to an Andante a piacere. The piano has the theme; wood-wind instruments surround it with scales and runs. A cadenza for the pianist follows with a melody over arpeggios and trills. The orchestra then enters, marking the rhythm, then developing, with a brilliant ending.

II. Adagio assai. There is a long cantilena over a martellato bass. The piano develops the aria; the orchestra little by little has it, while the piano is given over to embroidery.

III. Presto finale. The orchestra gives out a syncopated rhythm. The piano has rapid scales and arpeggios. Over the rhythm the orchestra has a tune which reminded the Parisian audiences of a jazz blue. "The spirit of jazz animates this last movement, but with great discretion. Nothing could be more French, more Ravel, than

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this sensational finale, in spite of the discreet allusions to jazz." Or as Ernest Newman remarked about this: "Whiff now and then of jazz—just to show, apparently, that father can still keep pace with the boys on their night out."

Ravel told Henry Prunières that "in this composition he had expressed himself most completely; that he poured his thought into the exact mold he had dreamed; that he proposed to write a concerto in the tradition of Mozart and Saint-Saëns."

SYMPHONY IN C MINOR, No. 8 ANTON BRUCKNER

(Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896)

This symphony, begun in 1885, was completed in 1890. It was performed for the first time in Vienna, December 18, 1892, at a Philharmonic concert led by Hans Richter. Even Hanslick admitted in his bitter review* of the symphony that the concert was a triumph

*This article, which first appeared in the *Neue Freie Presse* of December 23, 1892, was reprinted in Hanslick's "Fünf Jahre Musik," pp. 190–3 (Berlin, 1896). A translation of the article was published in *The Musical Herald* of February, 1893, p. 104 (Chicago and Boston). The translator was Benjamin Cutter.

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for the composer. "How was the new symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths," etc.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 13, 1909, Max Fiedler, conductor. There was a second performance "by request" on April 24th of that year.

The symphony is dedicated to the composer's "imperial and royal apostolic Majesty Francis Joseph I., Emperor of Austria and apostolic King of Hungary." It is scored for three flutes, three oboes, three clarinets, three bassoons (one interchangeable with double-bassoon), eight horns (horns 5-8 interchangeable with tenor and bass tubas), three trumpets, three trombones, contra-bass tuba, kettledrums, triangle, cymbals, three harps, and the usual strings.

It appears that, when the symphony was first performed, there was an explanatory programme written by some devout disciple. This programme stated that the first theme of the first movement was "the form of the Æschylean Prometheus"; and a portion of this movement was entitled "the greatest loneliness and silence." The Scherzo was supposed to typify "The German Michael." "Der

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deutsche Michel" may be translated "the plain, honest, much enduring (but slow) German," and "Michel" in a figurative sense means yokel, boor, clodhopper. Hanslick wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael to the Scherzo, as may be read in black and white in the programme." The published score bears no motto. The programme-maker found in the Scherzo "the deeds and sufferings of Prometheus reduced in the way of parody to the smallest proportions." And in the Adagio was disclosed "the all-loving Father of mankind in his measureless wealth of mercy." The Finale was characterized by him as "heroism in the service of the Divine," and the trumpet-calls in the Finale were explained as "the announcers of eternal salvation, heralds of the idea of divinity." On the other hand, it is said that the beginning of the Finale was suggested to Bruckner by the meeting of the three emperors!

In the published score there is nothing to give the idea that the music has any programme, any argument. Yet Johannes Reichert in his analysis* of the symphony, referring to Josef Schalk's vision

*Programme Book of the symphony concert of the Royal Orchestra of Dresden, December 13, 1907.

THOSE WHO HAVE LOST

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* * *

The story of Bruckner's life and a description of his character may aid in the understanding of this symphony, better than a technical analysis without the aid of themes and passages in musical notation.

* * *

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master,

*Dr. Rudolf Louis, born at Schwetzingen on January 30, 1870, died at Munich on November 15, 1914. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera houses of Landshut and Lübeck. Since 1897 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich *Neueste Nachrichten*. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1893), "Die Weltanschauung Richard Wagners" (1898), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905). He edited *Hausegger's* "Unsere deutschen Meister" (1903).

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who before his last sickness had requested him to do this. Göllerich's biography, planned for two stout volumes, is still unpublished. Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance. To many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

* * *

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest; two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837. The widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a



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celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops. This organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years

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old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, where there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year; as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

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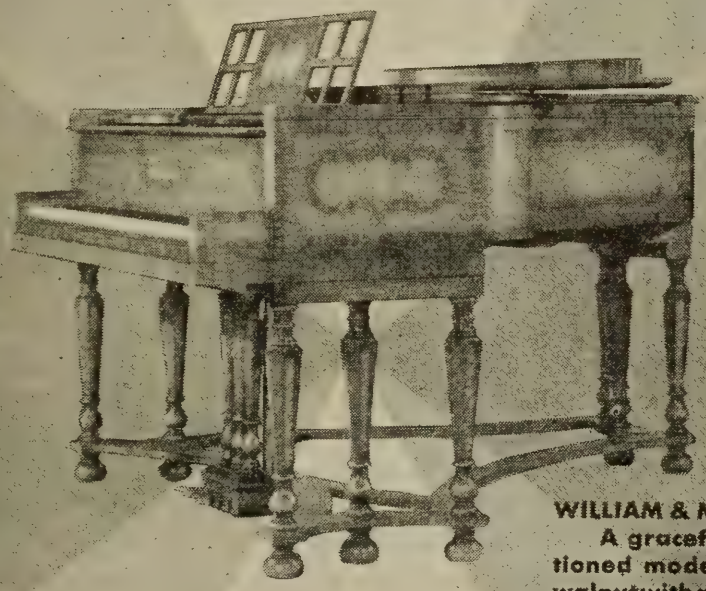
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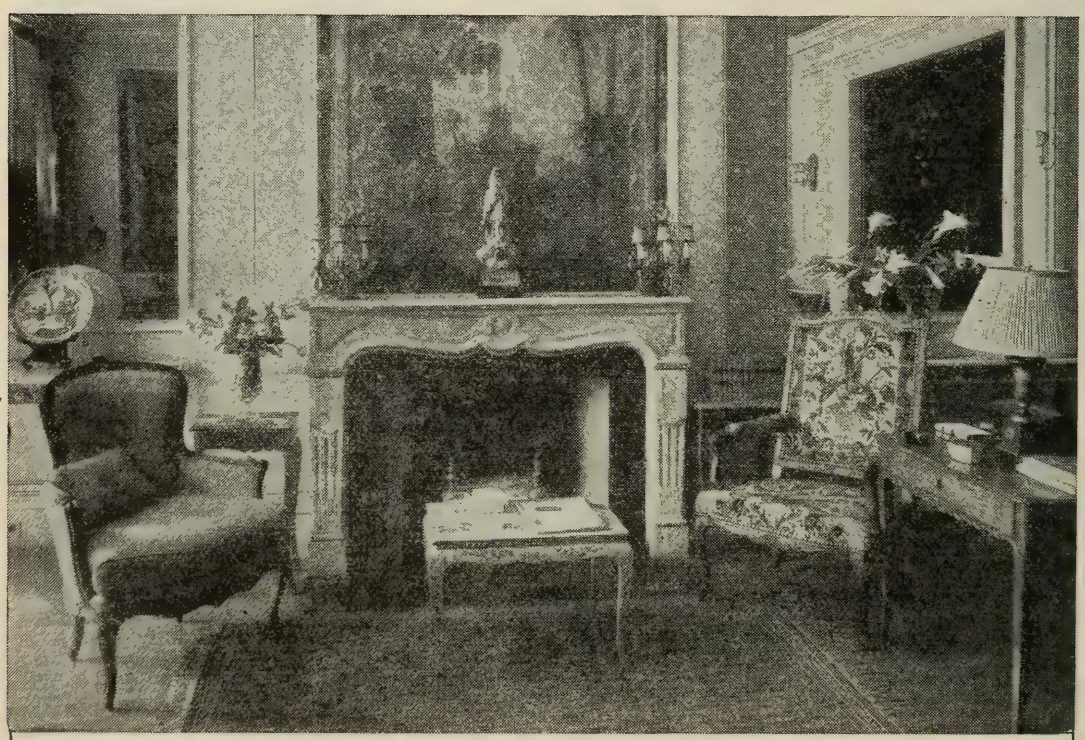
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Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

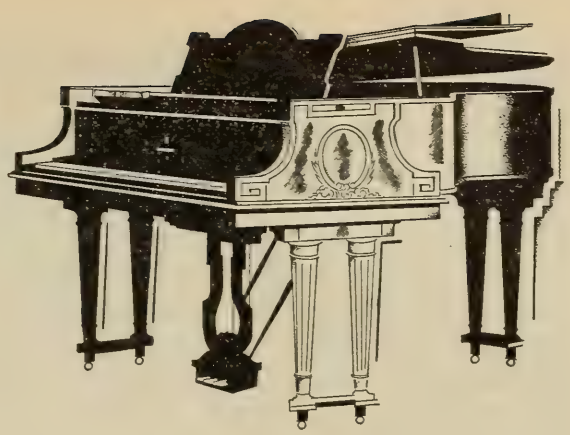
Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper



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teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of the passages for brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style,

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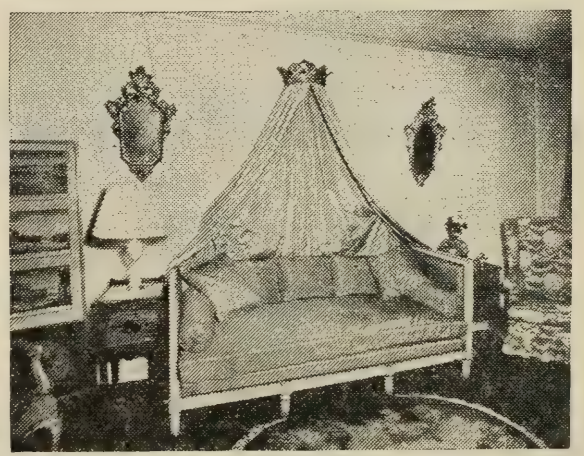
TEMPLE PLACE AND WEST STREET

on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said: "He should examine us."

* * *

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden; he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship was favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no regular waste-pipe for their intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry Wagner's theories about opera into absolute music, to utilize his theories for orchestral advantage.

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Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor of the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What might have happened if —?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his

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The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the

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very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question; it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause and of these Hugo Wolf† and Theodor Helm were

*This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

†For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i pp. 97–99 (Leipsic and Berlin, 1903).



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the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.*

There are allusions in the "Herzogenberg Correspondence"† to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms, apropos of a performance of Bruckner's Seventh Symphony conducted by Arthur Nikisch from manuscript at Leipsic, December 30, 1884: "Our friend Hildebrand will have . . . told you of the Bruckner excitement here, and how we rebelled against having him

*It is a singular fact that Miss Florence May, in her voluminous life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii. p. 4).

†"Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated by Hannah Bryant (New York, 1909).



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thrust upon us—like compulsory vaccination. We had to endure much stinging criticism— insinuations as to our inability to detect power under an imperfect exterior, or admit a talent which, though not perhaps fully developed, still exists, and has a claim to interest and recognition. We are not to consider artistic results everything, but to admire the hidden driving power, whether it succeeds in expressing itself satisfactorily or no. That is all very well in theory, but in practice it all depends on the value of this driving power. . . . We wished we had you to back us up, and could hear your sound views, which are based on superabundant experience, and are therefore worth more than all the theories of the wise, all the mere instincts of the simple. And, who knows? You may agree with us, the simple." She wrote again: "Breathe one word about Bruckner. You are not afraid of our leading you on, and then proclaiming abroad: Brahms says we are right! We will lie quite low about anything you say, but a word we do crave for our own peace of mind." Brahms at last answered: "Your delightful letter"—the first from which I have quoted—"expresses most lucidly all that can be said—all that one has said oneself or would like to have said so nicely. You will not mind when I tell you that Hanslick shares your opinion, and read your letter with pious joy! But one symphony* and one quintet of Bruckner's have been printed." (This was written January 12, 1885.) "I advise you to get them to look at, with a view to steeling your mind and your judgment. You will not want

*This was the third symphony in D minor, the one dedicated to Richard Wagner.

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me!" A row of asterisks follows the last sentence. Did Brahms speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mme. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs,* like grease-spots swimming on the top of weak soup, and there we have *'Meister'* Bruckner's whole stock-in-trade, while those who do not make immediate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there is not a sort of freemasonry among the Wagnerians. It certainly is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always



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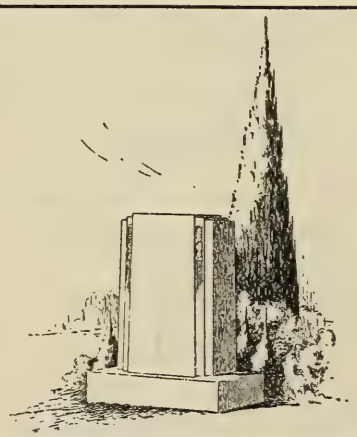
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makes me furious to hear facts so grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

* * *

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field; but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, of two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of

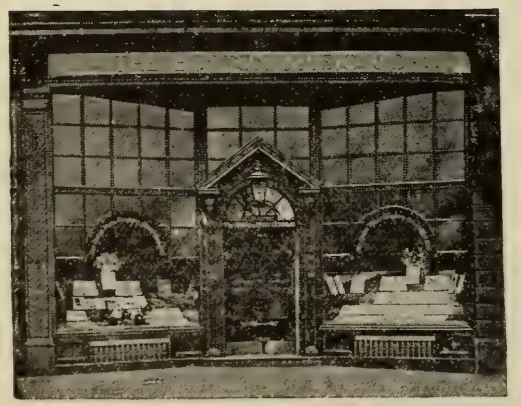


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registration. Dr. Louis does not mention this adverse criticism, but anyone acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite; the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled

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"peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when anyone showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. Yet he thought when he was seventy-one years old of marrying Ida Buhz, a maid in a Berlin hotel, but she would not be converted to Catholicism. He also lost his heart to Minna Reischel, who amused herself at his expense.* He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te

*See "The Life of Anton Bruckner," by Gabriel Engel, published in collaboration with the Bruckner Society of America (Roerich Museum Press, New York, 1931).

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Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the

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rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: *"Beati pauperes spiritu, quoniam ipsorum est regnum coelorum."*

* * *

It is not the purpose of these programme books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry

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between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away



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from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes, "Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen"—— and at last the name would come. Another pupil, afterwards a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and

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after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,—"I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him,

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'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, had never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887. There is a story that when the Emperor Franz Josef asked Bruckner if he could honor him in any way, he asked if the Emperor would not stop Hanslick abusing him in print.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had

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a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

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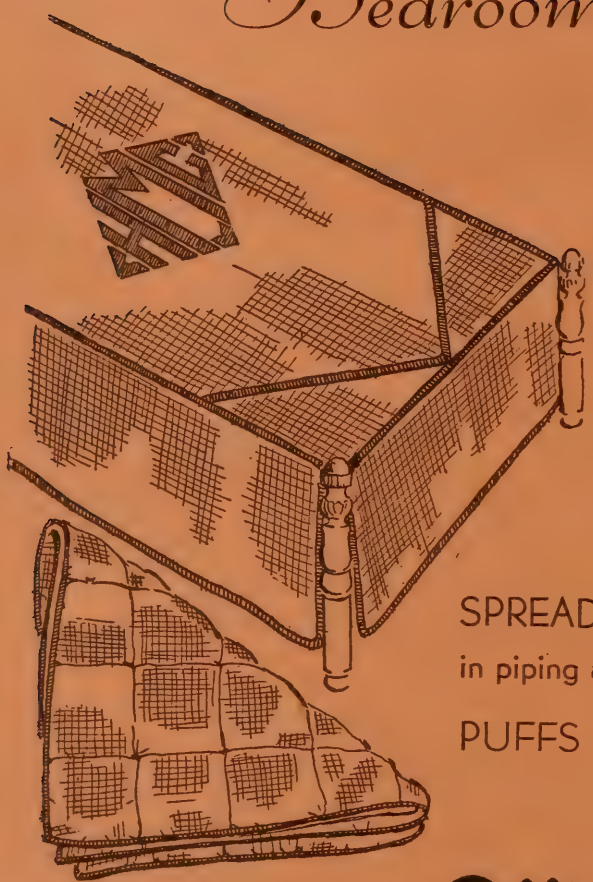
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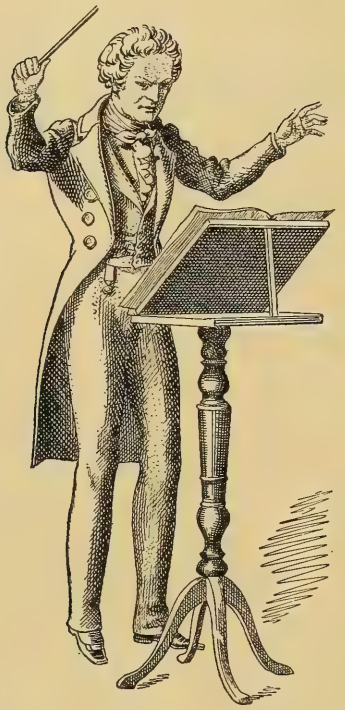
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SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Month October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

*Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the

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brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

As the name of Mälzel is associated closely with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals,

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triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909) vol., i., pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up these senseless terms, Allegro, Andante, Adagio, Presto."

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"brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor to (*sic*) the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)

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had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von

*See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Conflagration of Moscow."

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Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801[?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegro was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause



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of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner

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given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii., pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta,—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta,' suggested the Alle-

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gretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written **before** the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

* * *

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society in New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

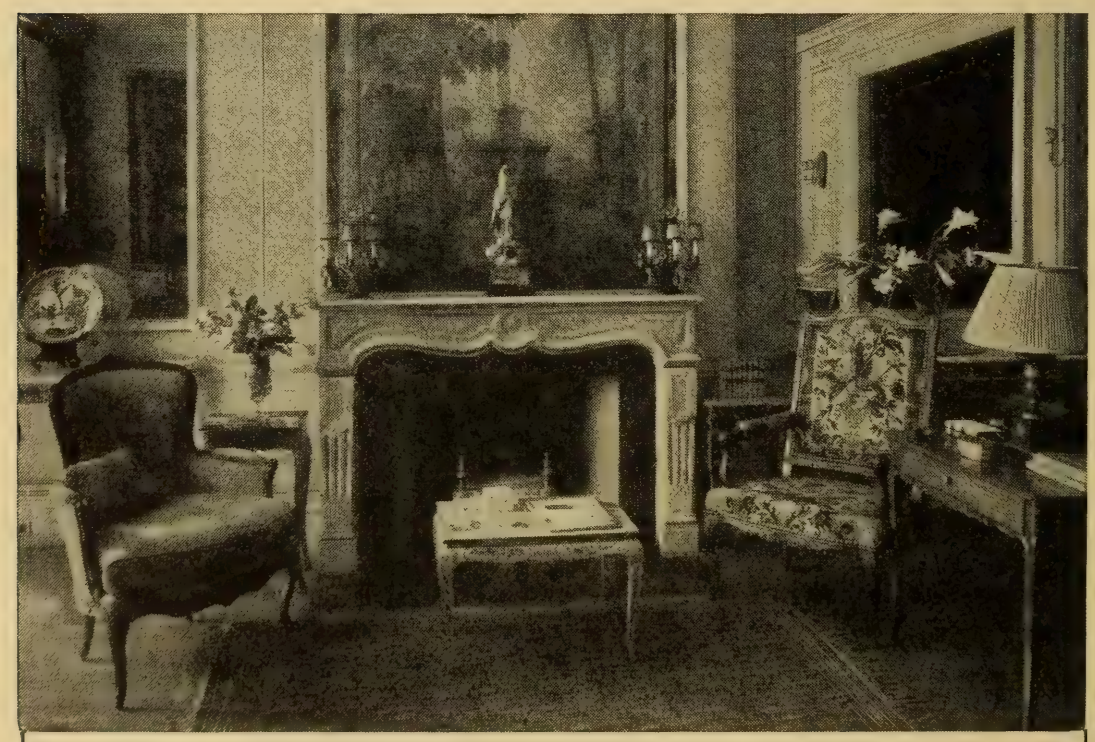
* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. Allegro vivace e con brio, F major, 3-4.

II. Allegretto scherzando, B-flat major, 2-4.

III. Tempo di minuetto, F major, 3-4. There has been dispute over the pace of this movement: whether it should be that of an



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ordinary symphonic minuet or that of a slow, pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo.

IV. Allegro vivace, F major, 2-2.

The first movement of this symphony was in the original version shorter by thirty-four measures.

* * *

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the

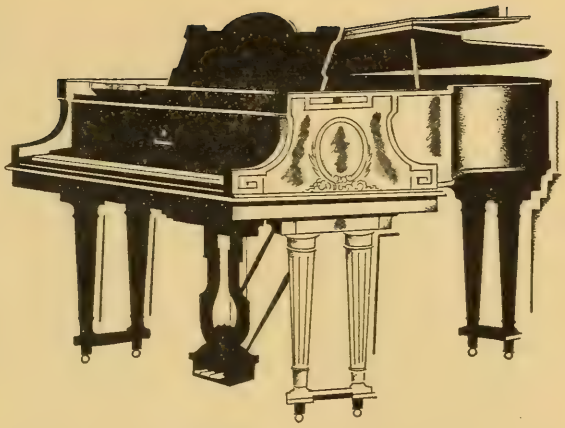
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'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in "Eroica," the "Battle of Vittoria," and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischev believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischev's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at Leningrad, March 27, 1846; at Moscow, April 7, 1861; at Rome, March 4, 1876; at Madrid, probably not before the nine symphonies were performed as a cycle in 1878.

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Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and

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third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a

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"That really I don't have to have at least $1,000 to buy an Annuity?" says he.

"Right again," says I.

"That's twice what I am getting on my money in the bank," says he.

"Yes," says I. "But you must understand you are using up principal, too."

"True," says he. "And again, I seem to remember some principal I had once that has disappeared in other places without any little $10.00 per year left to me for life."

"And again," says I, "you could make it $140.75, and the Company will pay at least all that back to someone."

"That's interesting," says he. "It could go to my wife if I didn't live to get it."

"Wife?" says I. "Same age?—why you could make it $160.70, and the happy little $10.00 check would come trotting in every year as long as either lives."

"Funny," says he. "I've talked with a lot of folks, and I have decided to buy an Annuity when I get enough money; but no one ever told me about this. It's just like taking $100 or $200 to buy a Baby Bond, isn't it?"

"Exactly," says I.

"Never heard of such a thing," says he. "Why didn't anybody tell me about this before?"

"Three reasons," says I. "First, you wouldn't listen, but asked them to mail literature."

"Humph," says he.

"Second, most of the agents don't know it."

"Probably true," says he.

"Third, it seems to some too small to be worth bothering with."

"Then," says he, "how can you afford to do it? Since you are in one of these Million Dollar Round Tables of Life Insurance Agents I read about, isn't your time too valuable to fool with this?"

"It's this way," says I. "No man ever received a first annuity check, no matter how small, without wanting more and bigger. It's an idea and a habit I sell; then routine brings in the steady flow."

"For instance," says he.

"Sixty-three purchases by one man over a period of eight years—and all multiples of $10.00," says I.

"Multiples?" says he.

"Yes—any number at once."

"You can send me some literature," says he.

"Nothing doing in this case," says I. **"But I'll do better.** I'll tell you just how to go at this. Run over in your mind the hundred or more agents you know. If there is someone who knows more about Annuities than I do, or whose advice you prize more highly, call him up.

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"I'll give you all the time you require *once*, and answer your questions about the kind of Annuity *you* in *your* circumstances should have.

"After that, it is routine—you call my office when you want to buy the next one."

"Oh," says he. "So there are different kinds of Annuities, are there?"

"Certainly," says I.

"And," says he, "you think one's future security is worth a half-hour talk with one who knows Annuities, do you?"

"Yes," says I.

"And you think you know considerable about Annuities, do you?" says he.

"Yes," says I, modestly.

"And how many times $126.35 will the Company take?" says he.

"As many times as you want—and as often," says I. "But perhaps you ought to leave this $126.35 to others when you die."

"Perhaps again," says he. "The time has come for me to be sure I'll not be dependent on others while I live!"

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soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco



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sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P.H.



the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

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Christiana
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Estimated deficit for the season 1931-32 . . $100,000
Amount subscribed to date 62,719
Balance needed $37,281

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Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

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CHAUSSON	1	RACHMANINOFF	1
COPLAND	1	RAVEL	5
CORELLI	1	RIMSKY-KORSAKOV	1
DANIELS	1	SCHMITT	1
DEBUSSY	3	SCHUMANN	1
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FRANCK	1	SIBELIUS	2
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The following composers were represented for the first time at these concerts: Berezowsky, Daniels, Frid, Gershwin, Morris, Sowerby, Vogel.

WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

Copland: Symphonic Ode.
Dukelsky: "Epitaph," for chorus and orchestra.
Gershwin: Rhapsody No. 2, for orchestra with piano.
Martelli: Concerto for piano and orchestra.
Morris: Concerto for piano.
Rachmaninoff: Five Picture-Studies (arranged for orchestra by Respighi).
Tcherepnin, N.: Eight Miniatures (After a Russian Illustrated Alphabet); Prelude, "In Memory of Rimsky-Korsakov."

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OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

Berezowsky: Concerto for violin.
Frid: Suite for orchestra (first time in the United States).
Handel: Concerto Grosso for strings, Op. 6, No. 9.
Haydn: Symphony No. 1.
Holst: Prelude and Scherzo, "Hammersmith."
Ballet from the opera "The Perfect Fool."
Mahler: Symphony No. 9 (first time in the United States).
Pick-Mangiagalli: Scène Carnavalesque (first time in the United States).
Ravel: Concerto for piano and orchestra.
Sowerby: "Prairie," Poem for orchestra.
Stravinsky: Concerto in D for violin (first time in the United States).
Tcherepnin, N.: "The Enchanted Kingdom" (After a Russian Tale) (first time in the United States).
Toch: Little Theatre Suite.
Bunte Suite (first time in the United States).
Vogel: Two Etudes: Ritmica funebra; Ritmica scherzosa.

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WORKS PREVIOUSLY PERFORMED IN BOSTON, PLAYED FOR THE FIRST TIME AT THESE CONCERTS

DANIELS: "Exultate Deo."
HOLST: St. Paul's Suite for strings.
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THE FOLLOWING HAVE ASSISTED IN PERFORMANCES

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Jean Bedetti,† violoncellist. Strauss's "Don Quixote." December 11, 1931.
Gertrude Ehrhart,* soprano. Mozart's "Requiem,"* December 18, 1931.
Mary Garden,* soprano. Debussy's "La Demoiselle Élue," December 11, 1931.

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Georges Laurent,† flute.
Bach's Suite No. 2, B minor, for flute and strings. December 24, 1931.
Griffes' poem for flute and orchestra. January 15, 1932.
Joseph Lautner, tenor. Mozart's "Requiem."* December 18, 1931.
Jean Lefranc,† viola. Strauss's "Don Quixote." December 11, 1931.
Loeffler's "Le Mort de Tintagiles," for orchestra and viola d'amore. February 26, 1932.
David Blair McClosky, baritone. Mozart's "Requiem." December 18, 1931.
Marie Murray, contralto. Debussy's "La Demoiselle Élue." December 11, 1931.
Mozart's "Requiem."* December 18, 1931.
Rulon Y. Robison, tenor. Liszt's "Faust" Symphony. March 18, 1932.
Jesús María Sanromá, pianist. Stravinsky's "Petrouchka." January 1, 1932.
Louis Speyer.† Debussy, Rhapsody for orchestra and saxophone (or English horn). February 12, 1932.
Zighera,† Bernard, harpist. Ravel's Introduction and Allegro* for harp, with accompaniment for string orchestra, flute, and clarinet. December 24, 1931. (Sketch).
Bach Cantata Club (G. Wallace Woodworth, conductor). Mozart's "Requiem."* December 18, 1931.
Cecilia Society (Arthur Fiedler,† conductor). Women's voices in Holst's "Neptune," January 22, 1932; Daniels' "Exultate Deo,"* Dukelsky's "Epitaph,"† Stravinsky's "Symphonie de Psaumes," April 15, 1932.
Harvard Glee Club (Dr. Archibald T. Davison, conductor). Liszt's "Faust" Symphony, March 18, 1932.
Radcliffe Choral Society (G. Wallace Woodworth, conductor). Debussy's "La Demoiselle Élue." December 11, 1932.

GUEST CONDUCTORS

Clifton,* Chalmers. January 15, 1932. Handel's Concerto Grosso for strings, F major, Op. 6, No. 9**; Griffes' "Poem for flute and orchestra*; Wagner's "Daybreak" and "Sieg-

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fried's Rhine Journey" from "Dusk of the Gods"; Sibelius's Symphony No. 2, D major.

HOLST,** GUSTAV. January 22, 1932. His St. Pauls' Suite* for strings; Prelude and Scherzo, "Hammersmith"**; Ballet** from the opera, "The Perfect Fool"; "The Planets."

NIKOLAI TCHEREPNIN** conducted on November 27, 1931, his "Enchanted Kingdom,"** "Eight Miniatures"† and Prelude "In memory of Rimsky-Korsakov."†

RICHARD BURGIN† conducted on December 4, 1931, Vogel's Two Etudes,** Toch's "Little Theatre Suite,"** Berezowsky's violin concerto** (BEREZOWSKY, violinst), Chausson's Symphony in B-flat major.

COMMEMORATIVE CONCERTS

THOMAS ALVA EDISON (died October 18, 1931): Extra concert on October 22, 1931, at 4 P.M. Beethoven's "Eroica" symphony.

VINCENT D'INDY (died December 2, 1931): Symphonic Variations "Istar." December 11, 1931.

FREDERICK PICKERING CABOT (died January 6, 1932): memorial concert on Tuesday afternoon, January 12, 1932, at 4 o'clock. Mozart, choruses from the Requiem; Tchaikovsky, "Pathetic" Symphony No. 6.

"LEWIS CARROLL" (CHARLES L. DODGSON) (born January 27, 1832): Taylor's Suite "Through the Looking-Glass." January 29, 1932.

JOHANN WOLFGANG GOETHE (died March 22, 1832): Wagner's "Faust" overture and Liszt's "Faust" Symphony. March 18, 1932.

FRANZ JOSEPH HAYDN (born March 31, 1732): Symphony No. 1, D major (1759); Symphony No. 94, G major ("Surprise"); Violoncello Concerto, D major (GREGOR PIATIGORSKY, violoncellist); Symphony No. 104, D major (his last symphony, 1795). April 1, 1932.

* * *

A concert was given on January 30, 1932, for the Boston Unemployment Fund. Dr. KOUSSEVITZKY, GEORGE GERSHWIN, and the Orchestra contributed their services. Mr. GERSHWIN played his Second Rhapsody, for piano and orchestra.

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Six symphony concerts were given in Symphony Hall on Monday nights, Dr. Koussevitzky conductor:

1931. November 9. Mahler, Symphony, No. 9; Wagner, A Siegfried Idyl; Wagner, Overture to "Tannhaeuser."

December 14. Corelli, Suite; Brahms, Symphony No. 4, E minor; Mozart, "Tali e Cotanti sono," concert aria for tenor with orchestra (K. No. 36) (ROLAND HAYES); Berlioz, "The Repose of the Holy Family," from "The Flight into Egypt" (ROLAND HAYES); Ravel, "Daphnis et Chloé" (Second Suite).

1932. January 25. Beethoven, Overture to "Coriolanus"; Sibelius, Symphony No. 4, A minor; Scriabin, Piano concerto, F-sharp minor (LILIAS MACKINNON**); Tchaikovsky, "Francesca da Rimini."

February 15. Prokofieff, "Classical" Symphony; Beethoven, Concerto No. 1 for piano, C major (first performance by this orchestra) (ROBERT GOLDSAND**); Strauss, "Also Spake Zarathustra."

March 14. Beethoven, Symphony, No. 4, B-flat major; Debussy, Two Nocturnes—Nuages, Fêtes; Sowerby, "Prairie," Poem for Orchestra; Strauss, "Till Eulenspiegel's Merry Pranks."

April 25. Haydn, Symphony, G major, "The Surprise"; Hill, Concertino† for piano and orchestra, Op. 36 (Mr. Sanromá, pianist); Tchaikovsky, Symphony No. 5, E minor.

Six symphony concerts were given in Symphony Hall on Tuesday afternoons, Dr. Koussevitzky conductor:

1931. November 24. Wagner, Overture to "Tannhaeuser"; Prelude to "Lohengrin"; Prelude and "Liebestod" from "Tristan und Isolde"; Strauss, "Ein Heldenleben."

1932. January 5. Bach, Suite No. 2, B minor, for flute (GEORGES LAURENT†) and strings; Mozart, Symphony, C major, No. 34 (K. 338); Beethoven, Symphony No. 5, C minor.

February 9. Schubert, Ballet Music from "Rosamunde"; Schubert, Symphony, B minor, "Unfinished"; Brahms, Symphony No. 4, E minor.

February 23. Taylor, "Looking-Glass Insects" and "The White Night" from the Suite "Through the Looking-Glass"; Carpenter, "Song of Faith,"** for chorus and orchestra (written for the Washington Bicentennial; CECILIA SOCIETY; speaker, CLIFTON JOSEPH FURNESS,** by courtesy of the New England Conservatory of Music); Beethoven, Symphony, No. 3, "Eroica."

March 8. Prokofieff, "Classical" Symphony; Moussorgsky, Prelude to the opera "Khovántchina"; N. Tcherepnin, Eight Miniatures, "After a Russian Illustrated Alphabet" (Arab-Boy, Egypt, Baba-Jaga, Stars, "Mama," General, The Forest, The Tsarina); Tchaikovsky, Symphony, No. 6, B minor ("Pathetic").

April 19. Beethoven, Overture to Goethe's "Egmont"; Liszt's "Faust" Symphony.

* * *

PENSION FUND CONCERTS

1931. December 27. Tchaikovsky: "Francesca da Rimini," Orchestral Fantasia after Dante, Op. 32; Air of Lenski from "Eugen Oniegen" (ROLAND HAYES); Serenade, "Don Juan" (ROLAND HAYES); Symphony, No. 4, F minor, Op. 36. Dr. Koussevitzky, conductor.

1932. March 27. Bach's Mass in B minor. (HARVARD GLEE CLUB—Dr. DAVISON, conductor; RADCLIFFE CHORAL SOCIETY—Mr. WOODWORTH, conductor. AMY EVANS, soprano; MARGARET MATZENAUER, mezzo-soprano; RICHARD CROOKS, tenor; FRASOR GANGES, baritone.) Dr. Koussevitzky, conductor.

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ERRATUM AND ADDENDA

Programme Book of December 24–26, 1931. Title-page: For "Schumann, Symphony in E-flat major No. 3, 'Rhenish' No. 97," read "Schumann, Symphony in E-flat major No. 3, 'Rhenish' Op. 97."

Programme Book of January 29–30, 1932. Pages 864–865: The long quotation about Scriabin is from Paul Rosenfeld's essay on that composer.

Programme Book, October 23–24, 1931. Page 152: Concerto by Morris, fourth line from the bottom. Insert "in 1890" after "born at San Antonio, Texas."

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OVERTURE to "Der Freischütz" Weber
VARIATIONS on the Austrian National Anthem, from the String Quartet, Op. 76, No. 3 Haydn
"DIE MEISTERSINGER VON NÜRNBERG," Excerpts Wagner
Entrance of the Meistersinger—"Am stillen Herd"—Dance of the Apprentices—Entrance of the Guilds—Prize Song—Greeting to Hans Sachs—Finale

"VIRGINIA," A Southern Rhapsody Haydn Wood
"FAÇADE" Walton
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IN TRIBUTE TO GEORGE WASHINGTON

PROGRAMME

Act I

MEMOIRS OF THE UKRAINE (Ballet-Pictures from the Highlanders' Life)

1. Hayevka, Easter Roundle, with the chant "Christ is Risen" and the song "Lord of Heaven and Earth", at the close.
2. Zhuravlee—Cranes flying over the Ocean to the Land of Promise. Accompanied by the song "Do you listen my brother?"
3. Kolomeyka
4. Little Hutzul Boy of the Highlands (Solo)
5. Siyanka—Sowing Dance in Kolomeyka rhythm—(Girls and Boys)
6. Little Hutzul Girl of the Highlands (Solo)
7. Hopak Circle (Ensemble)
8. Arkan, a dance of old Scythian-Ukrainian origin (Boys)
9. Honyveeter—Playing with the Winds (Girls)
10. Cossachok of Podolia (Solo)

Finale—Hopak Parubotzkey (Solo by ballet master, Avramenko)

Act II

THE UKRAINE'S FOLK SONG IN AMERICA

Alexander Koshetz and his Ukrainian Chorus

1. "A Chant to St. George" (Washington's first name is George) — Arr. by M. Yasnevitch
2. Psalm on Christ's Sufferings — Arr. by A. Koshetz
3. "You Little Azure Star" (a love song) — Arr. by A. Koshetz
4. "Tchumak Song" — Arr. by S. Ludkevich
5. Suite of Christmas Carols — Arr. by M. Lyssenko
6. A Suite of Kolomeyka Dance Songs — Arr. by F. Kolessa
7. "Chornomoretz", a historical song of the Cossacks of the Black Sea — Arr. by A. Koshetz
8. "An Irate Peasant Woman" (a narrative song) — Arr. by A. Koshetz
9. "Cossack Courting His Girl, Dziuba" — Arr. by A. Koshetz

Act III

IN THE COUNTRY OF GEORGE WASHINGTON

Ballet Picture of the Young Ukrainian Generation in America

1. Metelitza winding (Ensemble)
2. Hretchanyky (a merrymaking dance) (Girls and Boys)
3. Tchumak from the Steppes (Boys)
4. Katherine from the Kherson (a salon dance)
5. Cossachok, Solo (Little Girl)
6. Ballet Cossachok (Group of Girls)
7. Hopak Circle (Pair of Children)
8. Zaporroggian Knight's Battle (Dance with Swords)

Finale—A homage to the spirit of George Washington, by the ballet ensemble and chorus

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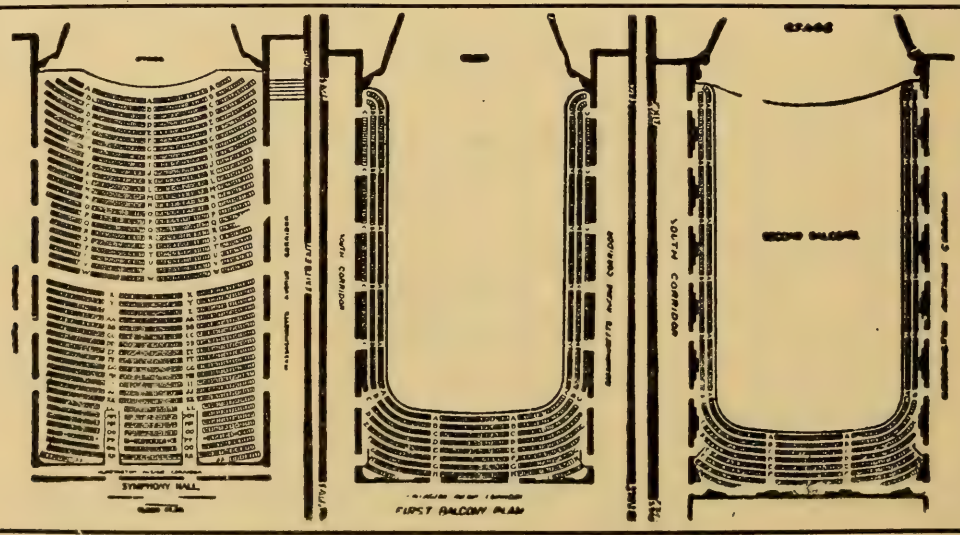
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PROGRAMME

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Confutatis.
Lacrimosa.

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Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
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III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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O R C H E S T R A

Dr. Serge Koussevitzky, Conductor

Saturday Noon, January 30, 1932

PROGRAMME

Taylor. From the Suite, "Through the Looking Glass", Five Pictures from Lewis Carroll, Op. 12

Looking Glass Insects
The White Knight

Gershwin. Rhapsody No. 2 for Orchestra with Pianoforte

Wagner. Overture to "The Mastersingers of Nuremberg"

Soloist

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Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

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First Programme

MONDAY, NOVEMBER 9, at 8.15

Mahler Symphony No. 9

I. Andante comodo.
II. Im Tempo eines Gemächlichen Ländlers.
III. Rondo; Burleske.
IV. Adagio.

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Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony.

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

SYMPHONY No. 9 GUSTAV MAHLER

(Born at Kalischt in Bohemia, on July 7, *1860; died at Vienna on May 18, 1911)

This symphony, begun in 1906, was not produced while Mahler was alive. The first performance was at Vienna, in June, 1912. Bruno Walter conducted it. The symphony was published in 1912. The score calls for an unusually large orchestra, with an uncommon number of flutes, oboes, clarinets, and bassoons.

Mahler looked on analytical or explanatory programme notes as the abomination of desolation. He voiced his objections whenever one of his works was announced for performance. If he gave subtitles to the movements of two symphonies—thus the programme of Symphony No. 1, when it was first performed, bore these subtitles: I, "Spring and No End"; II, "Mosaic"; III, "Under Full Sail"; IV, "The Hunter's Funeral Procession: A Dead March in the Manner of Callot"; V, "Dall' Inferno al Paradiso"—these subtitles are not to be found in the published scores.

Mahler's parents were of the tradesman class, in very moderate circumstances. They were ambitious in their longing for education.

*Mahler's parents, as he himself said, believed July 1st to be the correct date. The papers relating to his birth were lost.

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They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and to military music. When he was four years old, he played on an accordion whatever he heard, especially marches of the brass band. Two years later he spent hours with an old pianoforte. When he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the Iglau Gymnasium, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein* at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, talked with him, and declared him to be "a born genius."

Mahler was fifteen years old when, in the fall of 1875, he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied pianoforte playing with Epstein; harmony with Robert Fuchs; composition with Franz Krenn. (Krenn [1816–1897], organist, Kapellmeister at the Michaels Church, composed fifteen Masses and other church music, two oratorios, a symphony,

*Famous pianist and teacher at the Vienna Conservatory (1832–1918).

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and lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry. It was said of him that he had never been young.) At the end of the first year Mahler took a prize for pianoforte playing, and one for the first movement of a pianoforte quintet. In the second year the director, Joseph Hellmesberger, excused him from counterpoint because his compositions showed his knowledge. Mahler in after years regretted that he had been excused. He took other prizes. On July 11, 1878, at the "Schluss production," a Scherzo from his pianoforte quintet was played, with him as the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner, but Mahler never studied with him at the Conservatory or in private. They were warm friends and Bruckner would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, described him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement for the pianoforte (four hands) of Bruckner's Symphony No. 3, was published probably in 1878. While Mahler was at the Conservatory, he studied at the Gymnasium and entered his name at the Vienna University as a student of philosophy and history. Philosophy was

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a favorite study with him; he was well versed in the writings of Kant, Schopenhauer, and Fechner. Goethe and Schiller were familiar to him; he delighted in historical, biological, and psychological investigations. His favorite authors were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly in later years.

Mahler's fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily: a violin sonata was praised; he wrote a "Northern" Symphony; he worked on an opera, "Die Argonauten." These and other works were discarded. His "Klagende Lied" was conceived at first as an opera. There is also mention of an opera, "Ernst von Schwaben."

While he was at the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he was engaged in the summer of 1880 at Hall, in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre, for the sum of 30 guldens, and for each performance 50 kreutzers extra. In the fall he went back to Vienna, where he taught and composed. In 1881–82 he conducted at a little theatre in Leibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he

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never completed. He conducted at the Olütz opera-house in 1882–83, and was chorus-master of an Italian season in Vienna. He went to Bayreuth to hear "Parsifal." In 1883 he went to Cassel, where he remained for two years as second conductor with the title of Königlicher Musikdirektor. There he composed his "Lieder eines fahrenden Gesellen," began his Symphony No. 1, and wrote music for *tableaux vivants* illustrative of Scheffel's "Trompeter." This music was liked and was performed in other German cities.

A letter written by Mahler to Hans von Bülow in January, 1884, has been published in *Querschnitt*:

"*Revered Master:* Forgive me for coming to you once more, even at the risk of being held shameless by you, after having been refused admission by the porter of your hotel. When I first wrote you, I did not dream what manner of firebrand your incomparable art was to burn into my soul. Without verbiage: I am a musician who is wandering about in a nocturnal desert without a lodestar to direct my musical opportunities and ambitions.

"At yesterday's concert, when I beheld all that beauty which I had imagined and hoped for, everything became clear to me. 'Here is your home; here is your master. Your wandering must end now or never!' And so now I am here and implore you. Take me with you, in any capacity you wish. Let me become your pupil, even if I must pay my tuition with blood. What I can do or might do, I do not know, but this you will soon find out.

"I am 23 years old and have been a student at the University of Vienna. I have also studied piano and composition at the conservatory and, unfortunately, have also been the second conductor at the theatre. Whether such

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Bülow was touring with the Meiningen Orchestra in January, 1884. A letter to his wife Marie was dated Cassel, January 21, 1884. If he replied to Mahler, the letter is not published in his voluminous correspondence.† The first mention of Mahler's name in Bülow's letters is in one dated May 5, 1885, where he is listed with Weingartner, Nicodé and Zumpe. In August, 1892, Bülow ranked Mahler with Levi, Mottl, Muck, Paur, Weingartner—operatic conductors of intelligence, good-will and initiative. Having conducted a music-festival at Cassel, Mahler left that city for Prague, where he was second conductor at the German opera-house. Anton Seidl was the first conductor. Rehearsals were entrusted to Mahler, who prepared "Rheingold" and "Die Walküre," but his ability was first recognized publicly by his conducting "Don Giovanni." Later he conducted Wagner's music-dramas. At a symphony concert led by him, three

*This translation was published in the *New York Times* of November 23, 1930.

†"Hans von Bülow Briefe, 1841–1894"—seven volumes (Leipsic, 1895–1908). "Brief-Wechsel zwischen Franz Liszt und Hans von Bülow" (Leipsic, 1898).



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of his songs were sung by Fräulein Frank, the first public performance of any of his works.

Dr. Muck conducted at this theatre in Prague (1886–1892). Paul Stefan states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house; Mahler the Communion scene from "Parsifal." The Deutsche Schulpfennig Verein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to be absent, Mahler conducted the symphony and the excerpt from "Parsifal" with "true *terribiltà* and without the score." He received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later he worked earnestly in Smetana's cause.

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HOTELS OF DISTINCTION

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera house. Arthur Nikisch was the first, but he had many engagements abroad; he was sick for six months, so Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians; he left Leipsic because he wished to be the chief conductor. At Leipsic he knew the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this. The opera was produced at Leipsic on January 20, 1888, with great success.*

Mahler was chief conductor at the Budapest opera-house from 1888 to 1891. The opera-house was in a sorry state; he made it famous throughout Europe, but he could not agree with Count Géza Zichy, one-armed pianist, composer, and poet, who became the Intendant early in 1891. Mahler resigned his position and was called by Pollini to Hamburg, where he ruled for six years and conducted as a "guest" in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company made up

*An Entr'acte Intermezzo from "The Three Pintos" was performed at a concert of the Boston Symphony Orchestra in Boston on March 6, 1925, Dr. Koussevitzky conductor. This Intermezzo was undoubtedly written by Mahler. Bülow wrote to Richard Strauss in March, 1888, whether the opera was "Weberei" or "Mahlerei," it was an "infamous, old-fashioned trumpery thing."



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chiefly of Hamburg's singers and orchestral players, he visited London and gave performances of "Tristan and Isolde," the "Ring" and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as first conductor of the Vienna Opera House. Soon afterwards he was appointed general director. He ruled with an iron hand; began a reformation of the repertoire; insisted on new *mise-en-scène* of operas by Mozart, Gluck, Wagner. "This was the greatest period of the Vienna Opera House," according to Dr. Egon Wellesz of that city. Mahler also conducted the concerts of the Philharmonic Society in Vienna (1898–99 till 1901). From 1898 to 1900 he conducted the Gesellschaft concerts.

Late in 1907—he had married Alma Maria Schindler in 1904—he came to New York, where for three years he conducted operas at the Metropolitan Opera House. Among the operas were the music-dramas of Wagner; "Fidelio," "The Marriage of Figaro," "The Sold Bride," and Tchaikovsky's "Pique Dame." His first appearance at the Metropolitan was on January 1, 1908 ("Tristan and Isolde"); his first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society. In 1909 he was made director of the re-organized Philharmonic Society. He held this position during the seasons of 1909–10 and 1910–11; before the end of the latter season, ill health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he went to Paris for treatment. He proceeded to Vienna, for it was his wish to die there. Inflammation of the lungs brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish, the services were simple. There were no speeches at the grave.

His last year in New York was not a happy one. He was literally sick at heart, worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Theodore Spiering, the concert master of the Philharmonic Society, was obliged to conduct in his stead. It was well known that Mahler

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was worried by well-meaning officers of the Society and by critics who protested, not always without reason, against liberties taken by him in rewriting scores of masters.

* * *

Mahler visited Boston as conductor of the Metropolitan Opera House and conductor of the Philharmonic Society: at the Boston Theatre on April 8, 1908, "Die Walküre" (Mmes. Morena, Leffler-Burkhardt, Kirby-Lunn; Messrs. Burrian, Blass, Van Rooy); April 9, 1908, "Don Giovanni" (Mmes. Eames, Fornia, Farrar; Messrs. Scotti, Bonci, Blass, Mühlmann, Barocchi); April 11, 1908, "Tristan und Isolde" (Mmes. Fremstad and Homer; Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer.)

He conducted in Symphony Hall on February 26, 1910, a concert of the Philharmonic Society, which then visited Boston for the first time: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and third Suites, with the use of a "pianoforte-harpsichord"); Beethoven, Overture, "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

* * *

These compositions by Mahler have been performed in Boston at concerts of the Boston Symphony Orchestra:

1906. February 3, February 24 (repeated by request): Symphony No. 5, C-Sharp minor. Mr. Gericke, conductor.

1913. November 22, Symphony No. 5. Dr. Muck, conductor.

1914. February 28, Symphony No. 5. Dr. Muck, conductor.

1915. February 6, "Lieder eines fahrenden Gesellen," for singer (Paul Draper) and orchestra. Dr. Muck, conductor.

1917. April 6, Songs with orchestra: "Ich atmet' einen Lindenduft," and "Rheinlegendchen" (Julia Culp,* singer). Dr. Muck, conductor.

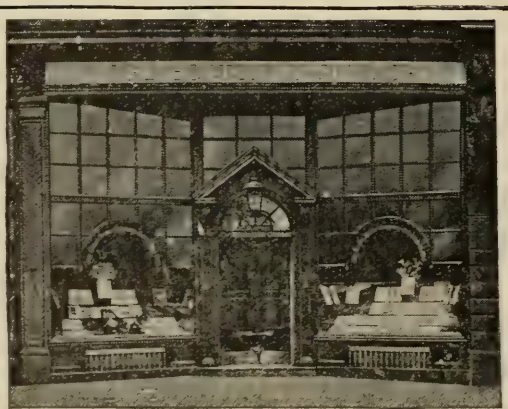
1929. December 7, "Das Lied von der Erde" (Mme. Cahier and Mr. Meader, singers), Dr. Koussevitzky, conductor.

1930. December 26, "Das Lied von der Erde" (Mme. Matzenauer and Richard Crooks), Dr. Koussevitzky, conductor.

The Boston Symphony Orchestra, Dr. Muck, conductor, performed at an extra and choral concert on January 22, 1918, Mahler's Symphony, No. 2, C minor, with May Peterson, soprano, Merle Alcock, contralto. There was a second performance on February 3, 1918.

* * *

*Mme. Culp had sung these songs with pianoforte at her recital on December 4, 1915.



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SYMPHONIES:

No. 1. D major. Begun in December, 1883; completed at Budapest in 1888; produced at Budapest, Mahler, conductor, on November 20, 1889; published in 1898. The Budapest programme described it as a "symphonic poem in two parts." When it was performed at the Tonkünstler Fest at Weimar on June 3, 1894, through the insistence of Richard Strauss and Dr. Kretzschmar, it was known as "Titan" (after Jean Paul Richter's romance).

No. 2. C minor. Begun and completed in 1894. First performed at a Philharmonic Concert in Berlin, Richard Strauss, conductor, on March 4, 1895. Only the three instrumental movements were then performed. The second and third met with great favor; Mahler was called out five times after the Scherzo. The majority of the Berlin critics distorted or suppressed this fact and represented the performance as a fiasco. The whole of the symphony was performed for the first time at Mahler's concert at Berlin on December 13, 1895. According to Ernst Otto Nodnagel, the critics again behaved "indecently"; took the purely orchestral movements for granted, and heard only the finale with the tenor and contralto solos. One of them spoke of "the cynical impudence of this brutal and very latest music maker." Nikisch and Weingartner were deeply impressed, and the greater part of the audience was wildly enthusiastic.

No. 3. F major, known as the "Summer Morning's Dream," or "Programme" Symphony. Sketched in 1895, completed in 1896. Produced piecemeal in 1896 at Berlin and Hamburg; in 1897 at Berlin. First performance of the whole symphony at a concert of the Allgemeiner Deutscher Musikverein at Krefeld in June, 1902. Published in 1898.

No. 4. G major. Composed in 1899–1900. First performance at Munich by the Kaim Orchestra on November 28, 1901. Mahler conducted. Published in 1900.

No. 5. C-sharp minor, known as "The Giant" Symphony. Completed in 1902. First performance at a Gürzenich concert in Cologne, October 18, 1904. Mahler conducted. "Breathless silence after the first movement." At the end much applause and some hissing. Published in 1905.

No. 6. A minor. Composed in 1903–04. Performed under Mahler's direction at the Tonkünstler Fest at Essen on May 27, 1906. Published in 1905.

No. 7. E minor. Composed in 1904–06. Produced at Prague on September 19, 1908. Mahler conducted. Published in 1908.

No. 8. In two parts, with soli and double chorus: first part, hymn, "Veni, Creator Spiritus," as a sonata first movement, with double fugue; second part, the last scenes of "Faust," in form of an Adagio, Scherzo, and Finale. Composition begun in 1906. First performance at Munich as "Symphony of the Thousand" on September 12, 1908, the year of publication.

No. 9. Begun in 1906. Produced at Vienna late in June, 1912, Bruno Walter, conductor. The last movement is an Adagio.

No. 10. Composed in 1909–10; left unfinished by Mahler. First performance at Prague on June 6, 1924, Alex von Zemlinsky, conductor.

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Mahler also composed "Humoresken," for orchestra.

VOCAL:

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published with score and pianoforte version in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesange für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo in Mahler's Second Symphony.

"Kindertotenlieder,"* text by Rückert, all songs with chamber orchestra, were composed at Maiernigg in 1900–02.

"Das Klagende Lied," for solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed in 1880, was first performed at Vienna on February 17, 1901. There was a revision in 1898; the orchestral score was rewritten after 1900. The poem, based on the old legend of the singing bone, was written by Mahler in 1878. The first part is not published; the manuscript in 1924 was in the possession of Mahler's sister Justine, who married Arnold Rosé, violinist and leader of the Rosé Quartet. The cantata was published in 1899.

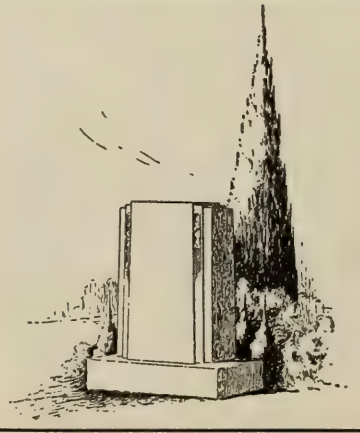
There is a series of songs with orchestra, as "Der Schildwache Nachtlied; also a collection of songs with poems by Rückert.

* * *

Some of Mahler's symphonies are described as programme music, but he was no friend of realism as it is understood by Richard Strauss. Mahler was reported as saying: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realistic music, he valued him highly: "No one should think I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that my colleagues and I have found such a comrade in fighting and creating."

Fantastic descriptions of Mahler's works have been written, especially by E. O. Nodnagel ("Jenseits von Wagner und Liszt" [Königsberg, 1902]) and Ludwig Schiedermaier ("Gustav Mahler,"

*Sung by Ludwig Wüllmer in New York on January 6, 1910, at a concert of the Philharmonic Society, conducted by Mahler.



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[Leipsic, *s.d.*]). Nodnagel will not have the Second Symphony the "Resurrection" Symphony. He says that while the last great appeal, with text partly from Klopstock, brings the eagerly longed-for deliverance, this relief is not that taught in the Church, but according to "our modern philosophical view of life." There is an interesting study of Mahler, as musician, Jew and then Roman Catholic, "The Tragedy of Gustav Mahler," in Paul Rosenfeld's "Musical Chronicle" (New York, 1923).

One reason why Mahler's symphonies were looked at askance by conductors was the enormous orchestra demanded. Number Two called for as many strings as possible, two harps, four flutes (interchangeable with four piccolos), four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet—and when it is possible the two in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double bassoon), six horns (and four in the distance to be added in certain passages to the six), six trumpets (four in the distance, which may be taken from the six), four trombones, tuba, two sets of three kettledrums for three drummers, bass drum, snare drum (when possible several of them), cymbals, tam-tam of high pitch and one of low pitch, triangle, Glockenspiel, three bells, a Ruthe (a bundle of rods to switch a drum head), organ, two harps. In the distance a pair of kettledrums, bass drum, cymbals, triangle. Soprano solo, contralto solo, mixed chorus.

When the Eighth Symphony was performed in Berlin (May 17, 18, 1912), the cost of the two performances was said to be over $12,000. The united choruses numbered about nine hundred singers.

* * *

When two movements from Mahler's Tenth Symphony were played on October 11, 1924, at the close of the Vienna Festival, Dr. Max Graf wrote in the *Vossische Zeitung:* "It was a happy thought to give the Mahler concert at the Staatsoper. Here, more than anywhere else, unfolded the artistic history of Gustav Mahler. It was here that his eyeglasses flashed, that he stamped up the winding stairs into the director's room, where in the antechamber artists gossiped, quickly to be silenced when that pale demon face appeared. Here he sat at the director's desk, with his viperish eyes



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darting to the furthest corner. From that desk conjuring arms beckoned, pointed, and to the deeps descended a fanatic monk of the Middle Ages, dressed in a frock coat—an ascetic penitent and visionary, Lucifer as an opera director.

"The scene now changes to the present. All the lights are turned on. The Philharmonic, which once upon a time refused to play concerts under Mahler, played Mahler's posthumous work; Franz Schalk, whose animosity against Mahler had been the talk of the Vienna cafés, directed with superior talent; the public listened, visibly affected. Mahler's spirit was in the house, one could hear his heart-beat, the sick, dead-tired heart of a man who has in life suffered many experiences that were senseless and brutal, who brooded on the mysteries of a higher world and before whom lay the shadowy door of death. That is the burden of Gustav Mahler's last symphony. Gustav Mahler's widow has published a facsimile of the Tenth Symphony, and those who turn its pages are gripped when they read Mahler's last utterances.

"This music, which, in great part, remains merely sketched, was written by a doubter. He has looked death in the eye and the phantom has been his life-long attendant. Even in his First Symphony the death-march sounds always in his work; sometimes it is scornful, crude, excessive; sometimes pathetic. In his Second Symphony, in his 'Lied von der Erde,' the mysterious horseman is ever-present to the wearied man. The death thought never leaves Mahler. (His brother, a highly gifted musician, committed suicide.) The last years, especially after the hymning flight of the Eighth Symphony, increased his morbidity, and, as Mahler outlined the Tenth Symphony, doubts and indecision assail him. Under the notes of this work, here and there, he has dashed off certain words and short sentences, cries of agony. In the third movement in one place can be read, 'Death-work' (a foreboding); at another, 'God, O God, why hast thou forsaken me!' then, 'Mercy' and after a few measures, 'Thy will be done.'

"Even more terrible is the title of the fourth movement. Here he says: 'The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be—that I may forget!' This movement ends with a hollow drum-beat

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and the words: 'You alone know what it signifies. Ah! Ah! Ah! Farewell, my play-instruments. Farewell! Woe is me!' His inspiration was his beloved wife, Frau Alma. Under the last measure there is one solitary word, the love-call of the doubter: 'Almschi.' I know nothing more harrowing than the sight of this score, which reveals a Mahler warned by sickness, shaking with the fear of death, and yet persevering in his work.

"The death symphony consists of five movements. The first is an andante, a wonderful piece in F-sharp minor, played as sketched in the score, which was certainly not the final form that Mahler would have given it had he lived. . . .

"Mahler's last work remains a sketch, but when one delves into these sketches wondrous music begins to sound; music by a man who, like Dostoievski or Strindberg, has passed through all the torments of life, through the fiery crucible of men's sorrows, and, like a mystic of the Middle Ages, every nerve trembling, has sought his God and found Him, where each seeker has found Him, in the greater love."

* * *

Mahler's Music

To the Editor of the *New York Times:*

The music critics of New York City are agreed upon at least one point—Gustav Mahler, as a composer, is hopeless. Year in and year out, the performance of one of Mahler's works is invariably accompanied by the same disparaging reviews. Yet no critic has been able to explain just what it is that Mengelberg—and for that matter all Germany, Austria, and Holland—finds so admirable in Mahler's music.

If I write in defense of Mahler it is not merely for the pleasure of contradicting the critics. As a matter of fact, I also realize that Mahler has at times written music which is bombastic, longwinded, banal. What our critics say regarding his music is, as a rule, quite justified, but it is what they leave unsaid that seems to me unfair.

If one discounts for the moment the banal themes, the old-fashioned romantico-philosophical conceptions so dear to Mahler—if one looks at the music *quâ* music—then it is undeniable that Mahler is a composer of today. The Second Symphony, which dates from 1894, is

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thirty years ahead of its time. From the standpoint of orchestration, Mahler is head and shoulders above Strauss, whose orchestral methods have already dated so perceptibly. Mahler orchestrates on big, simple lines, in which each note is of importance. He manages his enormous number of instruments with extraordinary economy, there are no useless doublings, instrument is pitted against instrument, group against group. So recent a score as Honegger's "Pacific 231" is proof of Mahler's living influence.

The present-day renewed interest in polyphonic writing cannot fail to reflect glory on Mahler's consummate mastery of that delicate art. The contrapuntal weaving of voices in the Eighth Symphony—especially in the first part—is one side of Mahler's genius which I believe the critics have not sufficiently appreciated.

As for the banality of Mahler's thematic material, I have found that generally no matter how ordinary the melody may be, there is always somewhere, either in the beginning or end, one note, one harmony, one slight change which gives the Mahler touch. (Every page he wrote has that individual quality that we demand from every great composer—he was never more Mahler than when he was copying Mozart.) In any case, even when his musical ideas prove barren, I am fascinated by what he does with them and how he clothes them.

That Mahler has on occasion been grandiloquent is undeniable, but I fail to find any bombast whatsoever in "Das Lied von der Erde." Most critics, I believe, would agree with that statement. Yet they are so prone to discussing Mahler's music in generalities that any one unfamiliar with that composition would be led to suppose that it, too, was full of sound and fury signifying nothing.

Mahler has possibly never written a perfect masterpiece; yet, in my opinion, such things as the first movement of the Seventh Symphony, the scherzo of the Ninth, the last movement of the Fourth, and the entire "Das Lied von der Erde" have in them the stuff of living music.

AARON COPLAND.

New York, April 2, 1925.

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A Siegfried Idyl Richard Wagner

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836, at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was composed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise Cosima, the desks were put on the stairs and the tuning was in the kitchen. The orchestra took its place on the stairs, Wagner, who conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not

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so industrious as formerly." The performance began at 7.30 A.M. The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner conducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

OVERTURE TO TANNHÄUSER RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the com-

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poser, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mme. Siedenburg; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

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* * *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

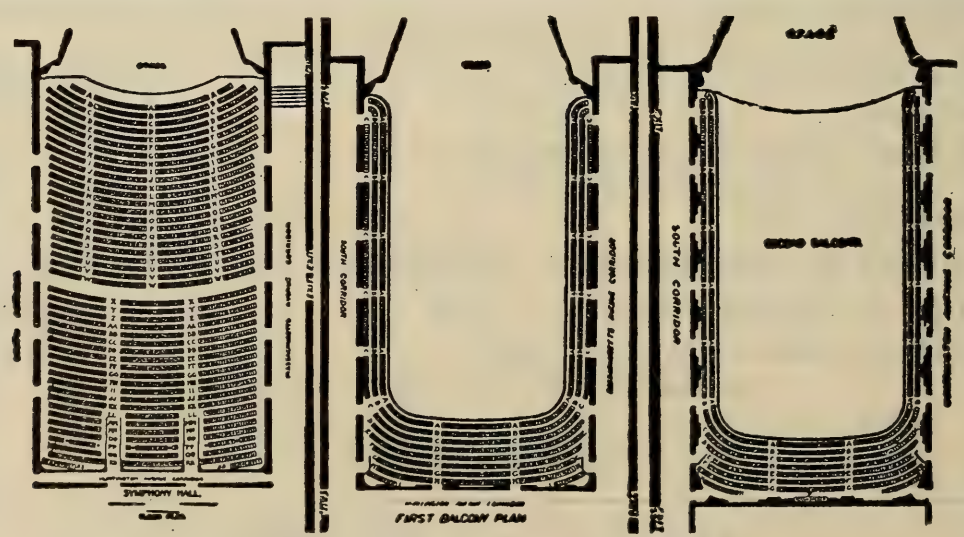
* * *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

* * *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)



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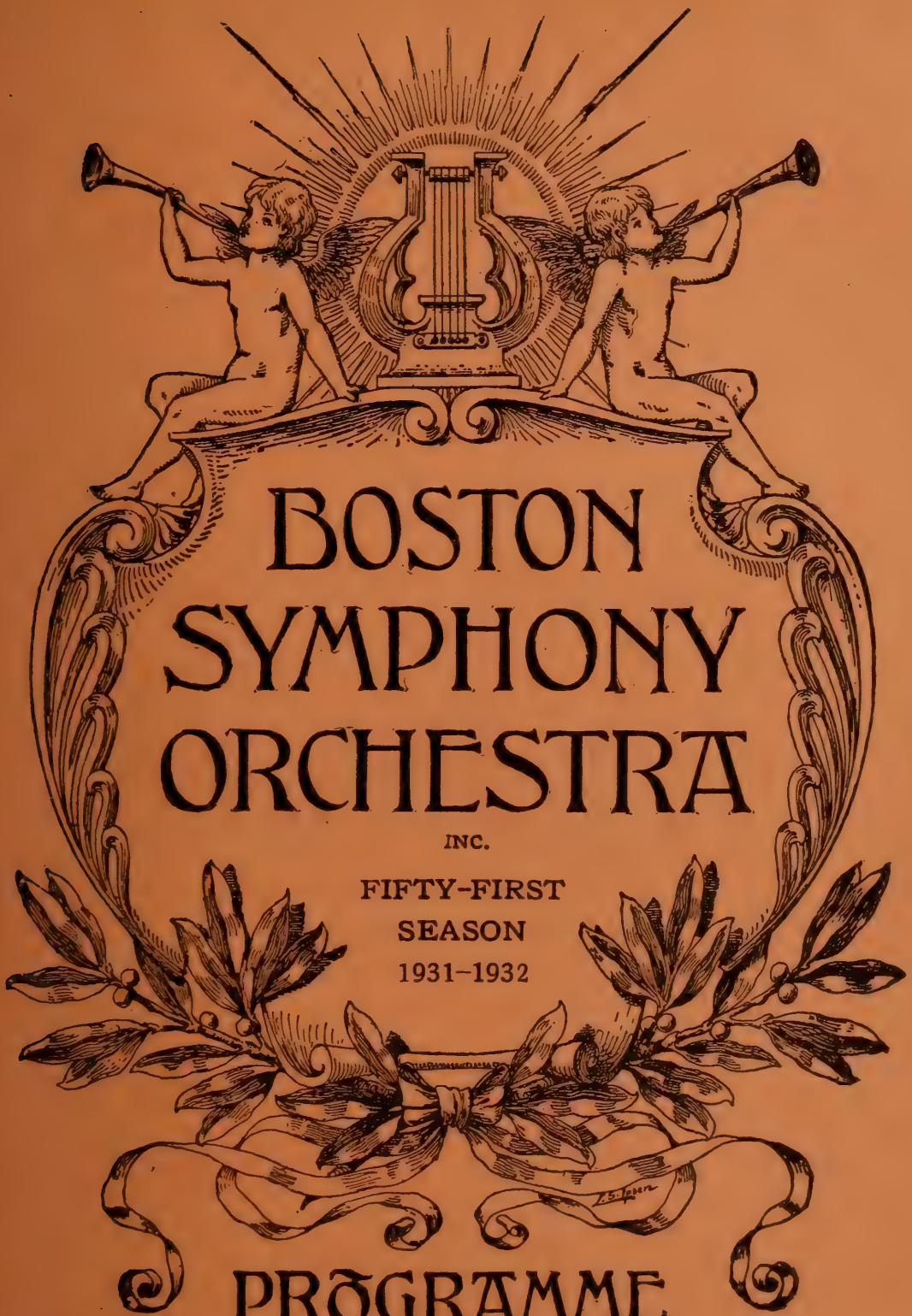
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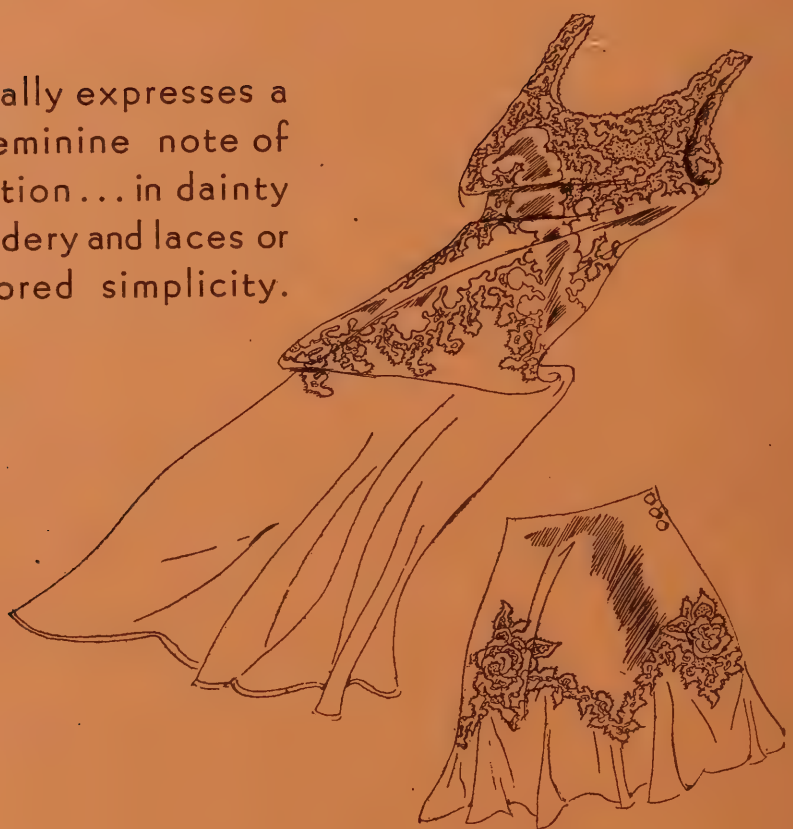
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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931-1932

Programme

MONDAY EVENING, DECEMBER 14, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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CHERUBINI once said, "The only thing in the world that is worse than one flute is *two*." At the time this Italian composer spoke he was not alone in his dislike for the instrument, for performers on early flutes often played out of tune. Yet in their defense let it be said that their flutes merely had finger holes. Then one Gordon, an enterprising Captain of Charles X's Swiss Guards, conducted experiments with the instrument which were continued between the years of 1832 and 1847 by a German, Theobald Boehm. Eventually Boehm developed a system of keys, manipulated by levers. His invention gave the player of a flute broader command of the instrument. This new system made it possible to play in every key.



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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

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CONCERT

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Dr. SERGE KOUSSEVITZKY, Conductor

PROGRAMME

"Francesca da Rimini," Orchestral Fantasia after Dante, Op. 32

Air of Lenski from "Eugen Onegin"

Serenade, "Don Juan"

TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto. Moderato con anima (In movimento di Valse).
II. Andantino in modo di canzona.
III. Scherzo; "Pizzicato ostinato": Allegro.
IV. Finale: Allegro con fuoco.

SOLOIST

ROLAND HAYES

Tenor

Second Programme

MONDAY EVENING, DECEMBER 14

at 8.15

Corelli Suite
Sarabande—Gigue—Badinêrie

Brahms Symphony No. 4 in E minor, Op. 98
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Mozart . "Tali e Cotanti Sono," Concert Aria for Tenor with Orchestra (Koechel No. 36)

Berlioz Aria ("The Repose of the Holy Family") from "The Flight into Egypt"

Ravel . Orchestral Excerpts "Daphnis et Chloé," Ballet (Second Suite)
Lever du Jour—Pantomime—Danse Générale

SOLOIST
ROLAND HAYES

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (Folies d'Espagne, the last movement in Op. 5)‡

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's, birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Societa Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown to Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam *circa* 1700.

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Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679–81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.* He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about $300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by in-

*George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

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trigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister,* but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer:

"Corelli, was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier

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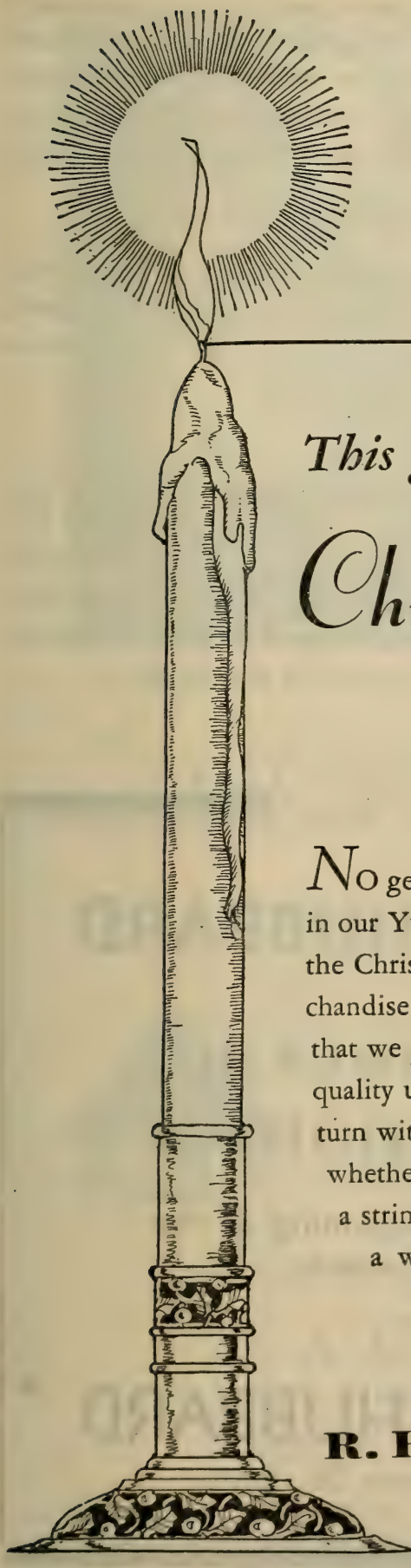
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part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

* * *

The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Ouverture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

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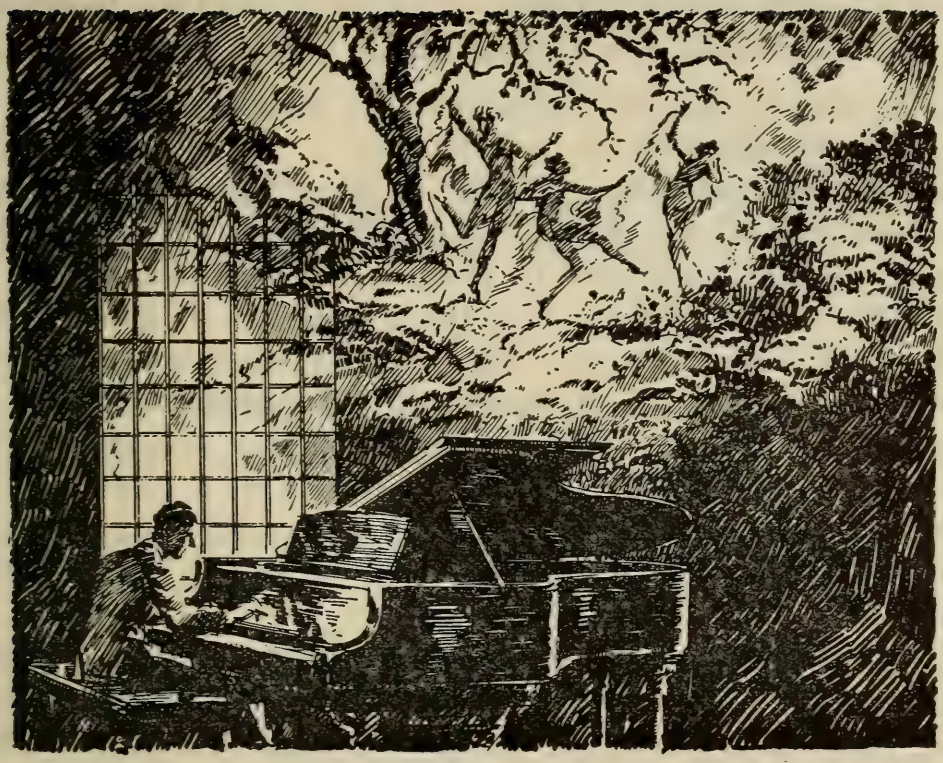
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had

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caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.



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Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were pres-

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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ent the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.* The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hear-

*"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meinigen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252–253; London, Toronto, New York, 1930).



Sh... Sh..

HAVE YOU HEARD?

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ing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a

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stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

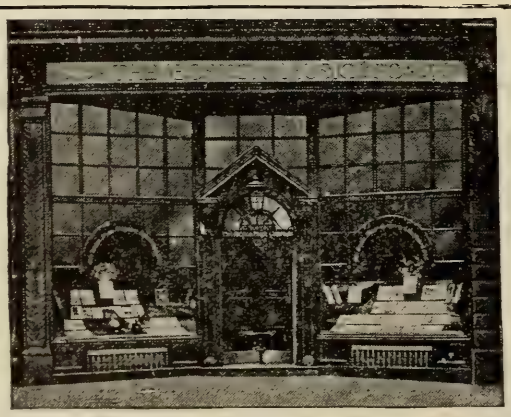
In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.



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The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'*

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.



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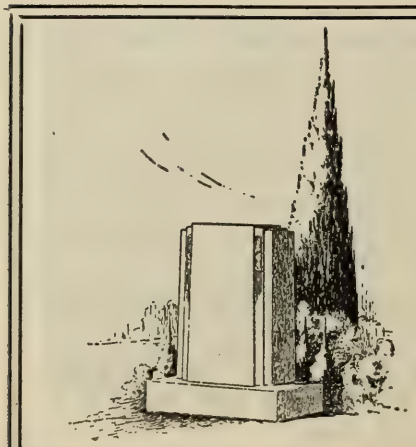
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A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close."*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown: bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) de-

*"In this gigantic passacaglia (or ciacona), which proceeds in variations of eight bars, no cæsura is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A♯ and returning to the tonic by way of the dominant in the lower octave, thus: E, E♯, G, A, A♯, B, B, E, in dotted minims. Brahms borrowed it from Bach's Cantata No. 150, where it forms the bass of the Ciacona, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence."—RICHARD SPECHT.



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scribed it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

"The Repose of the Holy Family," from "The Flight into Egypt" Hector Berlioz

(Born at la Côte Saint-André (Isère), December 11, 1803; died at Paris, March 9, 1869)

On November 12, 1850, at the Saint-Cecilia Hall, Paris, Berlioz conducted the orchestra of the Grand Philharmonic Society of Paris. The program was composed of his own works. One of the compositions, then performed for the first time, was, "Adieu des Bergers à la Sainte Famille, Chanson en chœur de la 'Fuite en Egypte,' mystère de Pierre Ducré, exécuté pour la première fois en 1679."* This was one of Berlioz's little jokes. He told the story of how he came to write the music in a letter addressed to John Ella, director of the Musical Union, London. This letter was inserted in the score of "La Fuite en Egypte," which, dedicated to Ella, was published by Richault, Paris, in 1852. Berlioz wrote to Liszt that the fragments attributed to the imagined Ducré, chapelmaster, were the result of "a little joke which I made at the expense of our good gendarmes of French criticism. . . . I made them hear

*This "Farewell of the Shepherds" was skillfully transcribed for the organ by Alexandre Guilmant.—Ed.

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twice 'The Farewell of the Shepherds' by this ancient master ,and after they had raved over the old school and the pure and simple style, I named myself and sold my score to Richault." The critics were all deceived, except possibly Léon Kreutzer, who wrote in *La Gazette Musicale:* "It seemed to me very pretty and the modulations very happy for a period when one scarcely modulated at all."

"The Repose of the Holy Family" was first performed at Baden in August, 1852. Then followed performances at London (May, 1853, Gardoni, tenor), Frankfort (August, 1853), Brunswick (October, 1853, Schmetzler, tenor). Soon after he composed the "Farewell of the Shepherds," Berlioz added "The Repose of the Holy Family," and, to use his own words, "a little fugued overture for a small orchestra, in an innocent manner." Thus arranged, "The Flight into Egypt" as a whole was performed at Leipsic, December 10, 1853, when the tenor was Schneider. Berlioz conducted all those performances. When the work as a whole was first heard in Paris, December 18, 1853, the tenor was Chapron of the Opéra Comique.

"The Flight into Egypt" afterwards formed the second part of Berlioz's "Childhood of Christ," a sacred trilogy; the first part being 'Herod's Dream"; the third, "The Arrival of Saïs." The whole work was performed for the first time on December 10, 1854, at Paris, when Berlioz conducted, and Charles Battaille sang the music of the narrator.

Allegretto grazioso, 6-8. The text of Berlioz is as follows:—

Les Pélerins étant venus
En un lieu de belle apparence,
Ou se trouvaient arbres touffus
Et de l'eau pure en abondance,
Saint Joseph dit: "Arrêtez-vous!
Près de cette claire fontaine,
Après si longue peine,
Ici reposons-nous."

L'Enfant Jésus dormait.
Pour lors Sainte Marie,
Arrêtant l'âne, répondit:
"Voyez ce beau tapis d'herbe douce et fleurie,
Le Seigneur pour mon fils au désert l'étendit."

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Bercés par des songes heureux,
Et les anges du ciel, à genoux autour d'eux.
Le divin Enfant adorèrent. Alleluia!*

The following translation into English was made by John Bernhoff for the sumptuous Breitkopf & Härtel edition of Berlioz's works edited by Malherbe and Weingarten:—

Now when the pilgrims, tired and faint, halted at the wayside in a pleasant place, where trees afforded sheltering shade and cool, clear water flowed in abundance, thus spake Joseph: "Here let us stay! Near this cool, refreshing desert spring, faint after a weary journey, here, then, let us rest." The infant Jesus slept. And Mary, while she held the ass's bridle, spake and said: "Lo! now behold this carpet of flowers and sweet grasses; 'tis the Lord hath spread it here for my son in the desert." And they lay them down and rested beneath the shade of sheltering palm-trees. The ass did graze, the infant slept, and the parents reposed with the blessing of Heaven, dreams peaceful and joyous they dream while angels from Heaven o'er them vigil keep, worshipping on bended knees the Holy Child. Alleluia!

The score calls for two flutes, oboe, English horn, two clarinets, and strings.

"The Flight into Egypt" was performed in Boston for the first time at a concert of the Handel and Haydn Society on February 9, 1879, when Charles R. Adams was the narrator. On November 23 of the same year the tenor was William J. Winch.

"The Repose of the Holy Family" was sung by William J. Winch at a concert of the Philharmonic Society in Boston, January 31, 1883.

The Trio for two flutes and harp played by the young Ishmaelites in the third part of the Trilogy has been performed in Boston several times.

The Nocturnal march from "Herod's Dream" was played at a concert of the Harvard Musical Association on February 12, 1882. Before the performance of the Trilogy at Weimar in February, 1885, Berlioz wrote to Liszt: "There are no violent effects in it; trumpets and cornets-à-pistons are not employed; there are even only two horns. Besides the subject will please the pious souls of the Grand Duke and the Grand Duchesses."

*Berlioz wrote the last ten measures "Alleluia!" for "eight voices of unseen angels, four sopranos and four contraltos." Where there is no chorus, the tenor will sing the ten measures of the first soprano."

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"Tali e Cotanti Sono," Concert Aria for Tenor, with Orchestra (Koechel No. 36) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Translation:—

"I seek in my mind over and over, and find nothing. Phœbus and the Muses I invoke for help. All appear before me, but silent, ashamed, and with broken lyres. At last one answers my questioning: 'Oh, honored shepherd, do not oblige us to speak! On the shore of Salza all our power and genius become unworthy to adorn the Prince. So many and such are Sigismund's merits that our powers falter in describing them. Every high virtue sits on the throne of his heart.'"

ENTR'ACTE

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By A. H. Fox-Strangway

And an orchestra becomes good from playing to the right audience, just as the right citizens are rewarded by a good government. An audience that arrives in time, settles into its place after a nod to friends, stops talking when the music begins, forms but does not air its opinions, applauds or is silent from conviction, discounts fashion, expects good stuff as its right—all of them things that are within the power of any of its members—that sort of audience has a wonderful effect on the executants. Charlatans slink away from it abashed; artists learn to rely on it. These opinions that it forms, discusses, and has criticized among friends, gradually create a public opinion, and that in turn starts small societies which come up and disappear. Out of such public opinion arises also the second thing which makes an orchestra become good—the born conductor; for music always spreads from a center, from one who has the disease and infects others. The right man will attract personalities, and in his presence even quite ordinary people will discover unexpected ability, fired by his skill and buoyant with his enthusiasm.

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apt to forget its long genesis. It began with a conglomerate of any handy instruments, as did the Siamese and Bantu pandemoniums of which we read. Then there was the matching of like instruments, called a "consort," and presently the antithesis of strings and wind in the "broken consort." Then specially famous bodies sprang into existence, like Henry VIIIth's sackbuts, so sought after on the Continent; or, by way of a set-off to the English achievement, the "24 violons du roi," which are supposed to have suggested the number of blackbirds that were "baked in a pie"; or the German and Austrian town-bands that specialized in double reeds; or the Italian trumpets, the low principale and the high clarini, which they used to pick out the high lights in their choral works—we hear them still in Bach's trumpet parts, shrilling out above everyone else, a blaze of sound. Handel, the German, builds his orchestra on hautboys and bassoons alternating with strings, but begins to use other instruments in a special setting—a single flute in a nightingale song, a violoncello obbligato in "What Passion cannot Musick," the lower strings in "O death! where is thy sting?" a carillon in "Saul hath slain his thousands," and keeps his trumpets and drums for special points. Neither he nor Bach spend their resources till they are wanted; they adopt the Japanese plan of having up from the cellar one picture at a time. The Mannheim orchestra in the mid-eighteenth century began to pull things together; flute and hautboy were much developed, and new fingerings invented. The clarinet came just in time for Mozart. The orchestra has grown since Beethoven, but we still think of his as the normal size; and the gap between him and his predecessors was large. He broke down the groups, each instrument became individual. Weber was good at divining the genius of an instrument; he never gave it anything to do that would belie its nature. Mendelssohn was a master of the orchestral *mot juste*. Berlioz fell down and worshipped the sound of cor anglais and low flute notes and divided violas, put the noses

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of clarinets in bags, multiplied his drums, and forgot in the process to invent things for them to do that would be worth doing. Wagner regrouped the wind and divided the strings, balanced the trombones with the tuba, wrote for the horn with the new ventils, used harp, bass clarinet, and percussion intelligibly, and made things move by purely musical means. Since him there has been nothing really new, though there is a fresh device every day. Nothing new, because these devices do not make the music any the more cogent; they splash and ripple and fret and astonish, and set us a-wondering how they are done, but they seldom arise out of the plot; they are things plastered on, not inevitable, not fundamental.

There are five instruments that most people will listen to with pleasure: pianoforte, organ, voice, string quartet, and orchestra. The reason is that the first three obviously, the fourth sometimes, and the fifth usually, are dominated by one mind, whereas divided command, as in a duo or trio, is of a lower order of interest (and the wily Gentoo has quickened that by getting the two to compete in putting each other out—but we have not risen to that yet). An organist cannot do much with a strange organ, nor a conductor with an orchestra whose ways he does not know.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

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Saturday JAN. 9 at 8.30	**ARGENTINA**
Sunday JAN. 17 at 3.30	**ALBERT SPALDING**
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SYMPHONY HALL 51st SEASON, 1931-1932

SECOND TUESDAY AFTERNOON CONCERT

Tuesday, January 5, at 3.00

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(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

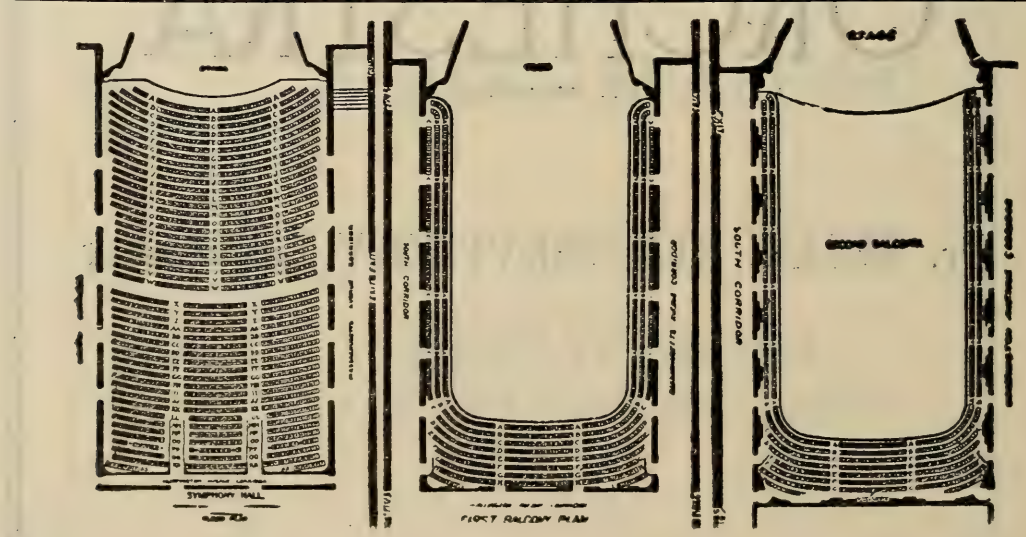
Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

• • •

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.



Sunday Afternoon, December 27,
at 3.30

PENSION FUND
CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor



ROLAND HAYES
Soloist

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It is seventeen years since M. A. De Wolfe Howe's history of the Boston Symphony Orchestra was published. The Fiftieth season of the Orchestra seemed a fitting time to re-publish this prized narrative of its earlier days, and likewise to record, in additional chapters, the last years of Dr. Muck's conductorship, and those of Henri Rabaud, Pierre Monteux, and Dr. Serge Koussevitzky.

New appendices include a complete list of the music played at the regular concerts, giving the dates of performances. The soloists and the personnel through fifty years are also recorded, and the address on Henry Lee Higginson made by Bliss Perry at the Bach Festival, March 25, 1931.

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mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin,* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times,* June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

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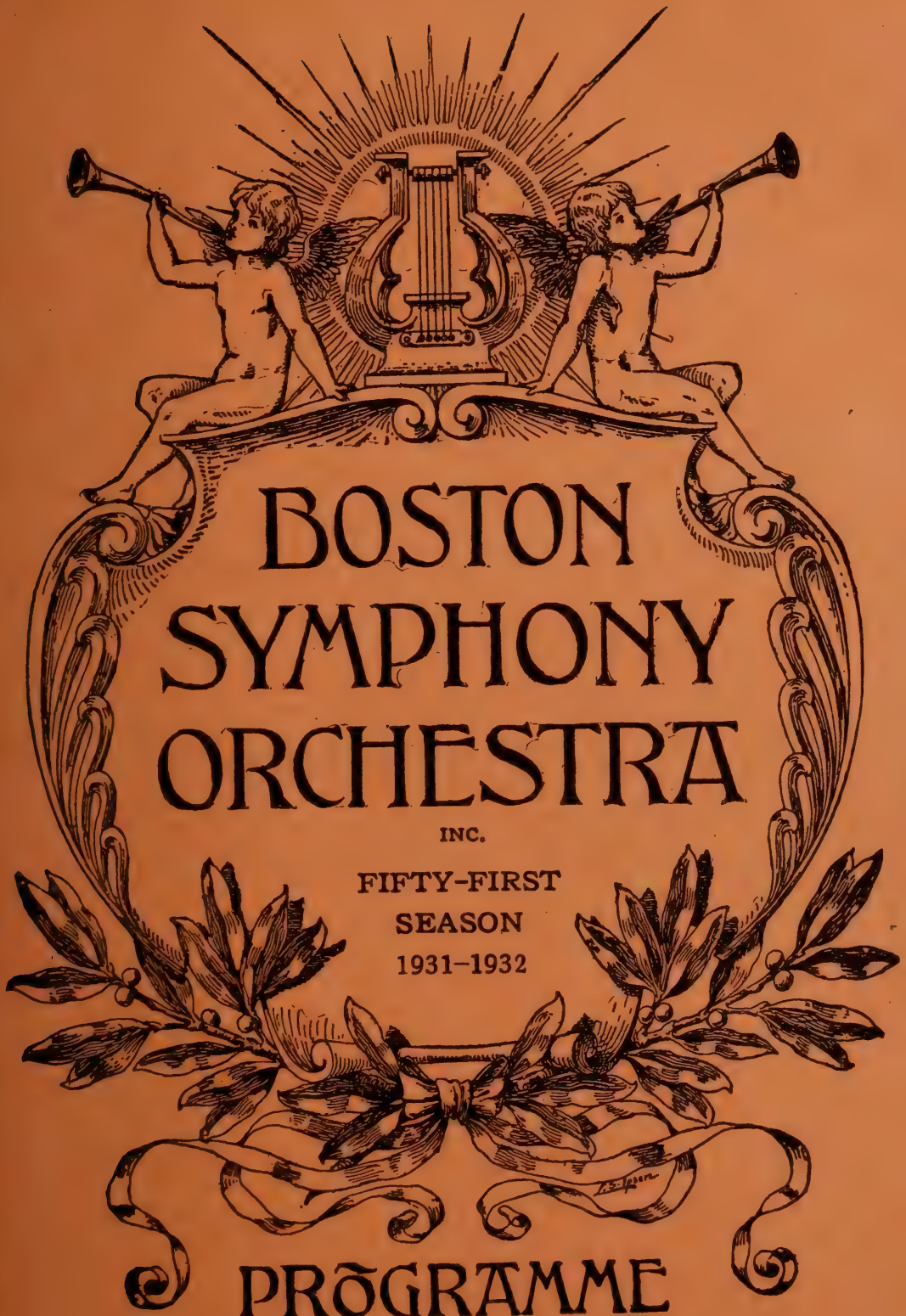
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FIFTY-FIRST SEASON, 1931–1932

Programme

MONDAY EVENING, JANUARY 25, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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THE TRUMPET



THE *clarion* of the Eleventh Century was the immediate predecessor of the trumpet. The early instrument, also called *claro*, and *clarino*, was a short straight tube of brass with one end carrying a cup-shaped mouthpiece and the other widening out into a bell.

In the Eighteenth Century, Meyer of Hamburg made what has been called the first improvement in the trumpet — he invented a practical mouthpiece. Then occured a series of revolutionary changes. In 1780 Wogel added "tubes"; Wiedenger, court-trumpeter in Vienna, added "stops" in 1801; next came the "keys," with Sattler of Leipzig turning out the first trumpets equipped with them; and finally Striegel, a German orchestra player, introduced certain refinements in bore and tubing.

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Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master		Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
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Beethoven . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

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I. Tempo molto moderato quasi adagio.
II. Allegro molto vivace.
III. Il tempo largo.
IV. Allegro.

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I. Allegro; Andante; Allegro moderato.
II. Andante.
III. Allegro moderato.

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Overture to "Coriolanus," Op. 62 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dédiée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C; the Overture to "Leonore-Fidelio," No. 1, which was published as Op. 138; the Fifth Symphony; the ariette, "In questa tomba"; the violin concerto, changed into a pianoforte concerto; and probably the violoncello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin, in which the hero kills himself, was produced in Vienna on November 24, 1802, with entractes arranged by the Abbé Stadler from Mozart's music to "Idomeneo." There was a revival of the tragedy with Lange as the hero, often played until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy; that was on April 24, 1807. Thayer concludes that Beethoven's overture was not written for this performance, because the over-

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ture had been played at two concerts in March of that year. These concerts were at the palace of Prince Lobkowitz in Vienna.

* * *

Collin (1771–1811) was jurist and poet. In 1803 he was ennobled. In 1809 he became Court Councillor. Other tragedies by him were "Regulus," "Polyxena." In 1807 Beethoven was expecting a libretto from him. Collin tried "Macbeth," Tasso's "Jerusalem Delivered," and a "Bradamante" to which J. F. Reichardt set music (Vienna, 1808). Reichardt wrote in his "Vertraute Briefen aus Wien": "As the poet (Collin) saw how pleased I was with his poem ('Bradamante'), he offered it to me to set to music, and I joyfully accepted. The opera management has already accepted the opera, and declared that it will spend money on its production. The poet had previously intended it for Simple-heart Beethoven, but the latter could not come to terms with the management." But Beethoven wrote to Collin:

"Great irate poet, give up Reichardt. Take my *music* for your *poetry;* I promise that you will not thereby suffer. As soon as my concert is over . . . I will come to you, and then we will at once take in hand the opera—and it shall soon sound. For the rest you can

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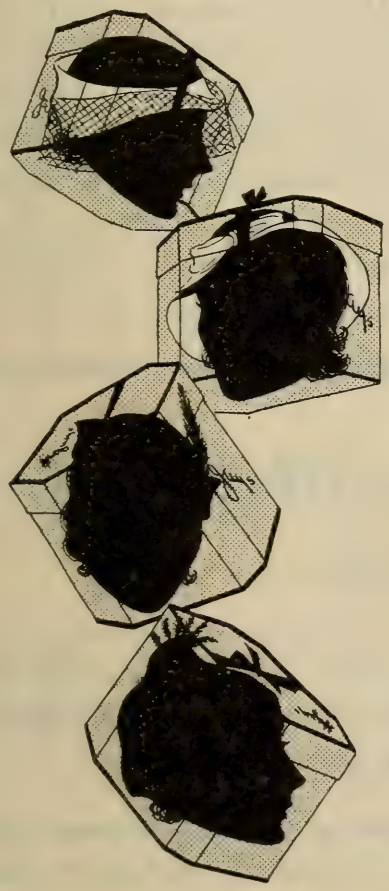
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ring out your just complaints about me by word of mouth." The libretto before this had seemed to Beethoven "too venturesome" in respect of its use of the supernatural. Collin's biographer, Laban, says that the "Macbeth" libretto was left unfinished in the middle of the second act, "because it threatened to become too gloomy." At various times Beethoven thought of Grillparzer's "Melusine," Körner's "Return of Ulysses," Treitschke's "Romulus and Remus," Berger's "Bacchus," Shakespeare's "Romeo and Juliet," Schiller's "Fiesco," Grillparzer's "Dragomira," Voltaire's tragedies, and Goethe's "Faust," as operatic subjects. He told Rellstab that the material must be attractive to him; that it must be something he could take up with sincerity and love. "I could not compose operas like 'Don Juan' and 'Figaro.' They are repugnant to me. I could not have chosen such subjects; they are too frivolous for me!"

At the concerts at the palace of Prince Lobkowitz only music by Beethoven was performed: the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticized most favorably in the *Journal des Luxus und der Moden* and in Cotta's Morgenblatt as a "new work." A correspondent of the *Algemeine Musik Zeitung* wrote, "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

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Beethoven had addressed early in 1807 a petition to the vice-direction of the Royal Imperial Court Theatre, with proposals for a permanent engagement with a fixed salary, in their service. He stated that as he had "always striven less for a livelihood than for the interests of art, the ennoblement of taste and the uplifting of his genius toward high ideals and perfection, it necessarily happens that he often was compelled to sacrifice profit and advantage to the Muse. Yet works of this kind won for him a reputation in foreign lands which assures him of a favorable reception in a number of considerable cities and a lot commensurable with his talents and opportunities. But in spite of this the undersigned cannot deny that the many years during which he has lived here and the favor and approval which he has enjoyed from high and low have aroused in him a wish wholly to fulfil the expectations which he has been fortunate enough to awaken; and let him say also, the patriotism of a German has made this place more estimable and desirable than any other."

He, therefore, could not forbear, "before deciding to leave the city so dear to him" from following a suggestion made by Prince Lobkowitz, "who had intimated that he might be engaged for the service of the theatre under the management of the Worshipful

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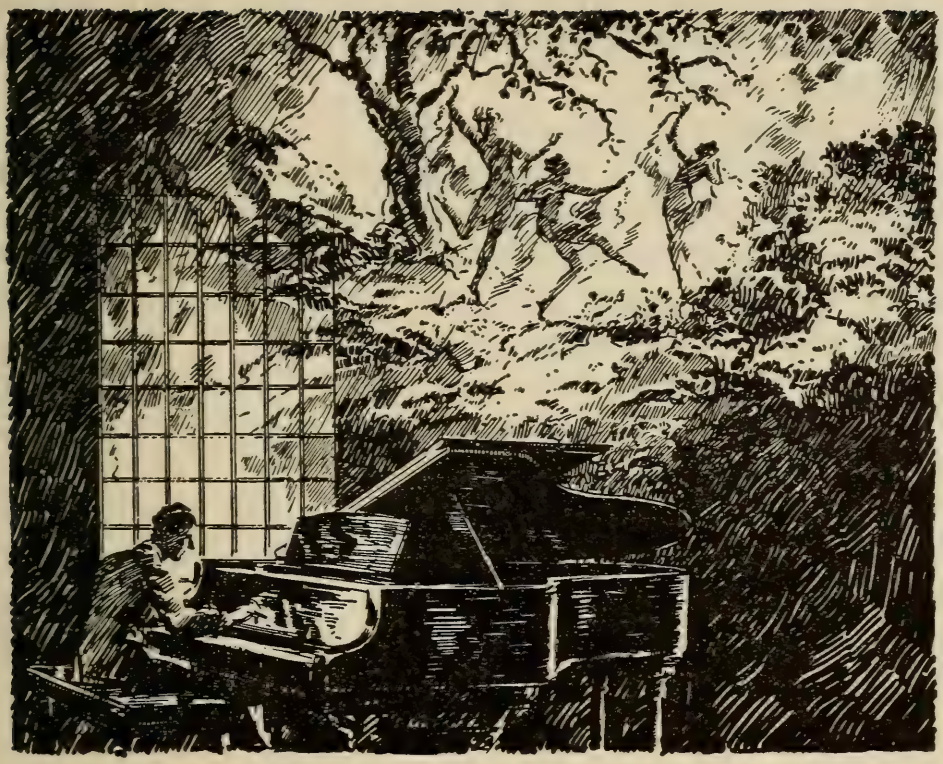
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These requests were not granted directly; only one of them indirectly; nor is it known that Beethoven received any formal reply. Thayer gives as the reasons: Beethoven's increasing deafness; "his habits of procrastination, and above all his inability, so often proved, to keep the peace with orchestra and singers."

* * *

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"in a very select circle that contributed a very considerable sum for the benefit of the composer," to quote a writer in the *Allgemeine Musik Zeitung.*

Thayer reasoned that the Overture to "Coriolanus" was composed for these subscription concerts.

* * *

"How nobly," Thayer says, "Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play"; and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him and some may wonder at Thayer's dissatisfaction. Wagner, who had no thought of Collin, wrote a programme, so that others could share "the same sublime enjoyment as I myself have reaped:



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tional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form, then we here have such a scene before us in utmost possible sublimity and thrillingness of content. The whole tone-piece might well be taken for the musical accompaniment of a pantomimic show—only in the sense that, whereas we must imagine the subject itself as set before the eye in pantomime, this accompaniment makes known to us the *entire* language by the ear.

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there

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will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (English by W. Ashton Ellis.)

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4–4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme.

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The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

* * *

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

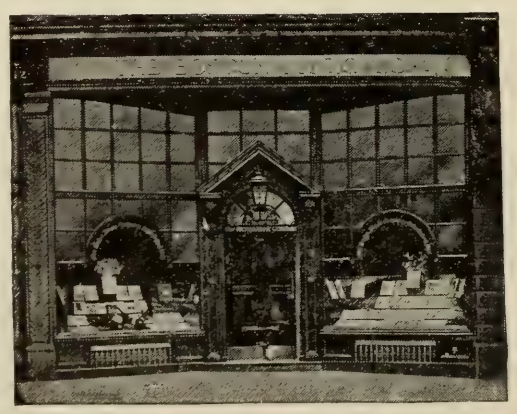
*

Hugo Wolf insisted in one of his contributions to the Vienna press (December 13, 1885) that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing."

* * *

Henry Edward Krehbiel had this to say of the Overture:

"One may forget both plays (those by Collin and by Shakespeare) while listening to Beethoven, and go back to Plutarch and the Greek tragic poets for the elements of the music. They are the monumental ones illustrated in the 'Prometheus' of Æschylus and the 'Œdipus' of Sophocles. Like Prometheus, Œdipus, Ajax and Pentheus, Corio-



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lanus becomes insolent in his pride and goes to destruction. He is noble, kind, good, courageous, but vainglorious in his pride of ancestry, position, and achievement; and he falls. The elements in his character to which Beethoven has given marvelously eloquent proclamation, are his pride, which leads him to refuse to truckle to the plebeian tribunes; his rage, which had stomach for the destruction of Rome; and his tenderness, which makes him yield to the tears of mother and wife and brings death to him. The moods are two: the first is published in the stupendous *unisono* C of the introduction and the angry principal subject; the second, in the gentle and melodious second theme. The overtures dies with mutterings in the depths; with pride unbroken."

SYMPHONY NO. 4, A MINOR, OP. 63 SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, when the composer conducted. The first performance in the United States was by the New York Symphony Society, Walter Damrosch conductor, on March 2, 1913.* The first performance in Boston was by the Boston Symphony Orchestra, Dr. Muck conductor, on October 24, 1913. The symphony was played again by this orchestra on November 13, 1914 and November 2, 1917.

The score, dedicated to Elro Järnefelt, calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings. In the last movement a glockenspiel is added.

Mrs. Newmarch says that this symphony, "like the earlier ones, is music of an intimate nature, and much of it was thought out and

*The symphony was performed at a concert of the Philharmonic Symphony Society, Mr. Toscanini conductor, on March 19, 1931.



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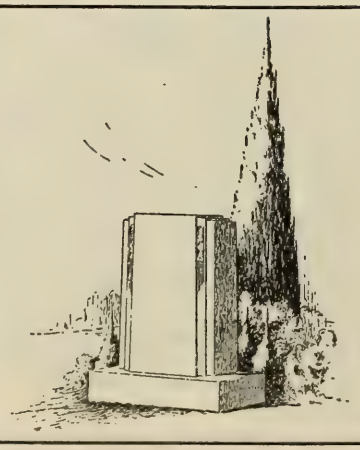
EGYPTIAN ROOM

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written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

When the symphony was first performed in New York, Walter Damrosch made prefatory remarks. Henry Edward Krehbiel, reviewing the concert in the *Tribune* of March 3, 1913, wrote: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part." Timid Mr. Damrosch! "He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each movement."

Mr. William J. Henderson of the New York *Sun,* noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic back-



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grounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

On the other hand the critic of the *Evening Post* declared that the symphony was "as inconsequential as the ravings of a drunken man"; the *Tribune* reviewer said it was the work of a cubist in music.

These were the contradictory opinions of writers in the New York of 1913.

* * *

After the performance at the Birmingham (Eng.) Festival, the symphony was performed at Bournemouth, but not in London until March, 1920. The *Daily Telegraph* then said:

"It is as subjective and intimate as the Elgar symphonies, and more remote. One is conscious one is listening to big music; the form is conventional, the treatment original and masterly; the orchestration vivid and powerful, repudiating mere fashions. One keen and intelligent (and honest) concert-goer was heard to remark, 'I'm not educated up to that.' Precisely—for the stuff of this symphony requires some understanding. It is a work to be heard—not merely read—many times before one can get anything like a proper appreciation of its qualities. There are passages, even in the externally gay Scherzo, that simply baffle one by their aloofness. It was very finely played and heartily applauded, though without undue demonstration."

There was another performance in London in February, 1921. The *Times,* knowing the first five symphonies, thought the Fourth "incomparably the finest. It stands out from its companions in its absolute directness of movement and simplicity of line. Its very simplicity is baffling. . . . The fineness of this sympathy is of the ascetic type which refuses the luxuries of sound and finds a miracle in the simplest relations of notes. From these relations the tunes grow naturally as folk-tunes grow. From the intonation of two notes at the outset comes the whole of the first movement; a perfect fifth is the source of the most expressive melody which crowns the

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third movement. There is nothing abstruse about it; people only fail to understand it because they cannot believe that any man could be so simple and so real as Sibelius here shows himself to be."

* *

In 1913 and 1921 many in England and in the United States were unwilling to admit that Sibelius had come into his kingdom or were unable to recognize his importance.

I. A pedal movement on two notes, with a solo violoncello theme over it, gives the material of the opening. A theme based on the theme of the introduction takes the place of the second theme (strings over chords for bassoons and horns). The fantasia section is remarkably free. There is a recapitulation section in the orthodox manner.

II. There are hints at the broad chief theme, hints given by horns, later by violoncello before the theme actually appears.

III. The Scherzo is uncommon in this respect, there is no third part. The ending is abrupt, so unexpected that it surprised and disconcerted audiences when the symphony was first performed.

IV. In this rondo there are strange harmonies and apparent confusion of tonalities. After the great climax, "a climax of grim rage and despair . . . the movement ends dully, hopelessly, in a dead gray. A reiterated, discordant complaint of the oboe, and some soft A minor chords of the strings, always more gray, and the symphony, rebellious, enigmatical, the symphony of a man who shakes his fist in helpless fury at the sky, is over."*

Concerto in F-sharp minor, Op. 20

Alexander Nicholaevich Scriabin

(Born at Moscow on Christmas Day,† 1871; died there on April 14, 1915)

This concerto, composed about 1894, was performed for the first time about 1896. The statement was made in *Musical America,*

*Olin Downes in the *New Music Review* (New York), September, 1914.

† Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. Montagu-Nathan, in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established "apparently without doubt" that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar.

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December, 1906, that it was produced at Odessa; Scriabin pianist, Safonov conductor.

Scriabin visited the United States in December, 1906. He made his first appearance here as a pianist at a concert of the Russian Symphony Orchestra in New York on December 20th, when he played his concerto. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston.

There has been a performance at the Women's Republican Club. Boston, Marjorie Church pianist, with an orchestra conducted by Wallace Goodrich.

The score calls for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

When Scriabin played his concerto in London on March 14, 1914, at a London Symphony concert, Sir Henry Wood conductor, Mrs. Rosa Newmarch supplied this note for the programme:

"I. Allegro. After seven bars of introduction for orchestra, the first subject is announced by the pianoforte alone, and repeated by the orchestra, the solo instrument supplying bass and figured work. A rubato passage for piano leads to the second subject, in which the soloist deals with the melody, the orchestra giving the harmony. The orchestra is now occupied with references to the above theme. The piano accompaniment has florid passages, and this closes the exposition.

"The working-out section starts with No. 1 developed by the orchestra, the piano being engaged with brilliant passage-work. Some allusions to No. 2 occur later on. In the recapitulation, No. 1 is treated by the orchestra, the piano accompanying with some showy fortissimo passages. The second subject is presented in the key of D major, afterwards returning to F-sharp minor. At the close of the movement, which is short and simple, No. 1 is recalled with some imitations.

"II. Andante, F-sharp major. This movement consists of an extended theme with five variations. The charming melody—a ballad written by the composer at fourteen years of age—is given out by the orchestra.

"In Variation 1, the theme is repeated by the orchestra, accompanied by the solo-part with delicate filigree work.

"Variation 2, Allegro scherzando, is treated almost wholly by the piano, the orchestra having only a detached chord figure.

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"Variation 3, Adagio, in the key of the relative minor, is allotted to the piano with the theme in the bass, the orchestra breaking in occasionally with imitative phrases.

"Variation 4, Allegretto, 12-8, returns to the major and is freer in treatment. Here the theme is only presented in outline, the piano at the outset announcing a figure of its own, which is echoed by the orchestra.

"In Variation 5, Andante, the orchestra has a shortened version of the theme, while the piano is occupied with arabesques, the whole variation being kept *pianissimo.*

"III. The Allegro moderato, in F-sharp minor, 3-4, is in rondo form, the piano delivering the first subject, the orchestra entering with chords at the third bar. Following this come two tributary themes, both of which are developed in the course of the movement, especially the fortissimo one, which gives rise to imitations. The second subject in the key of the relative major, is assigned to the solo instrument. The first subject soon returns as commencement of the second division of the Rondo, and here, instead of a new second subject, we have a section marked molto meno mosso, in which fragments of the two subjects already heard are worked together. Later on, however, the orchestra introduces a melody in the key of D, which foreshadows a theme that will be recognized presently in the fourth division of the Rondo. The work is in the composer's early style, and requires no further analysis."

ENTR'ACTE

PROGRESSING BACKWARD: AN ASTRONOMICAL FANTASY

By Harry Farjean

There was a letter in a newspaper the other day, which, unlike most letters in most newspapers, contained an idea. "Suppose," the correspondent suggested, "suppose our world could be observed from another planet retreating from us at a rate faster than that of light. Our events would then appear to occur in years ago as a culmination. How would progress appear to him?"

Probably both Einstein and the village idiot would scoff at this notion, but let us (being neither) accept it, and consider how our musical progress would strike an outsider able to travel backwards

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along the line, envisaging our present stage as a commencement and the outlook of twelve hundred years ago as a culmination. How would progress appear to him?

We will first consider how it appears to us going forward as we undoubtedly do. One might describe the march of musical material, onward from melody, through the earliest blundering descant to strict and then free counterpoint, and thence through the harmonic era to the present stage of experiment in this fashion: an advance from the single line to chaotic combination of lines; a purification of chaos followed by a gradual enrichment; the solidification (into chords) of the previously fluid, accompanied by continued enrichment; and latterly three processes—an escape from tonality, the super-imposition of discords, and the breaking up of last century's solidity into a new fluidity which as yet has not discovered its law.

Four main impulses may be detected in this pageant: a certain intemperance in the moment of liberation, followed by the renewed forging of chains; then increase of luxury while the chains endure till surfeit of ornament and of slavish ease clogs and stultifies, and a new moment of liberty becomes due.

So much for us—for our view of progress achieved by travelling forward. What of our friend, progressing in the reverse direction as he observes us while he recedes from our world faster than light?

To him, our present age of experiment is the starting point. He (hearing with our ears) is appalled by no discords, enchained by no desire for tonality. Then, as he recedes into the nineteenth century, he notes a clarification; a refining away of unnecessary excrescence becomes apparent, as well as the centralization of interest round a tonality. "This," he says, "is progress." The richness of the Wagnerian mantle, with all its brocade of chromatic appogiatura, gives place to the strong, sober garment of the Beethoven days; still progress, and in the same direction—that of purity, of direct statement. Then, back through Haydn, a comparative poverty of harmony is increasingly apparent. Are we becoming too pure? Perhaps

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but it must be progress—everything is; and, stay! what is this new this glorious revelation before us? Yes, of course, it was always there, hidden, growing, but at last we realize the true beauty of independent part-writing as we cast off the clogging fetters of chords. This Bach is a culmination of the muscle-bound counterpoint of Brahms and those other primitives, but he must also be the starting point of some new advance. To what will Free Counterpoint lead?

As harmony recedes farther and farther into the background—as discord after discord is pruned away and counterpoint becomes ever purer—as Monteverde gives up the ghost with a last effete wail of a dominant seventh (nevermore, thank goodness! to be heard), do we not detect a certain backbonelessness creeping into our art? Yes, but why should art have a backbone? Is not art a matter of clouds, of whiteness, of softness; is it not a pillowed dream among honeyed echoes? So it would seem; and this, too, can be traced as in the line of progress. Ceaselessly we have pruned and trimmed, discord after discord has vanished, and now is our reward of pure concordant sound, the parts wandering together like bands of Kate Greenaway maidens on a summer's morn. Surely this is growing a trifle insipid . . . but again a development in sight! Let them wander, equally aimlessly; but why should they agree? They shall not agree! Early descant is upon us, and we see that the objective has been to destroy the backbone, and that gone, to render the agreeable disagreeable. One could not endure pure part-writing forever, but at least we may thank it for this: it has over-set the tyranny of rhythm. Unbound by harmonic, contrapuntal, or rhythmic principles, we can do what we please.

Does he awaken from his dream, the distant observer, and find himself—here, now? Not quite. He must go farther . . . forward.

In time this other age of experiment evolves its own truth; that combination of sounds is so distressingly unpleasant that it is preferable to stick to the single line. And so progress reaches its peak, and our art settles itself slowly into lethargic contemplation. Melody, not as the term was conceived in the remote classical centuries, but unclothed by harmony, unvitalized by rhythm—slow-moving supine melody, like the crustaceans in Wells's Time Machine at the world's end, feebly waves its aimless tentacles, proving, by the absence of all that was in antiquity held to be desirable, that there has been achieved—progress.

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"Francesca da Rimini," Fantasia after Dante, Op. 32

Peter Ilitch Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, on May 10, 1840; died at St. Petersburg (Leningrad) on November 6, 1893)

The score of this Fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin:

Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria.

(There is no greater pain than to recall a happy time in wretchedness.)

And they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have been Englished as follows:

"Dante arrives in the second circle of Hell, where are the souls of carnal sinners. They are punished by being tormented constantly by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story:

" 'There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But, if thou hast such a desire to learn the first root of our love, I will do as one who weeps and tells.

" 'One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he who shall never be

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Schubert"Ganymede"
Schubert"Wohin"
Myron P. Jacobson"Reverie"
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divided from me kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto.* That day we read in it no further.'

"Whilst the one spirit thus spake, the other wept so, that I fainted with pity, as if I had been dying; and fell, as a dead body falls." (John A. Carlyle's prose version of the "Inferno.")

Ossip Gabrilowitsch wrote to Mr. Lawrence Gilman as follows: "I heard 'Francesca da Rimini' in Russia many times during Tchaikovsky's lifetime, and the composer always insisted on having the following printed on the title-page of the programme at performances of this tone-poem (I translate it from the Russian as best I can!)":

"Francesca da Rimini"

(An Episode from Dante's "Inferno")

I. Introduction. The gateway to the Inferno.
("Leave hope behind, all ye who enter here.")
Tortures and agonies of the condemned.
II. Francesa tells the story of her tragic love for Paolo.
III. The turmoil of Hades. Conclusion.

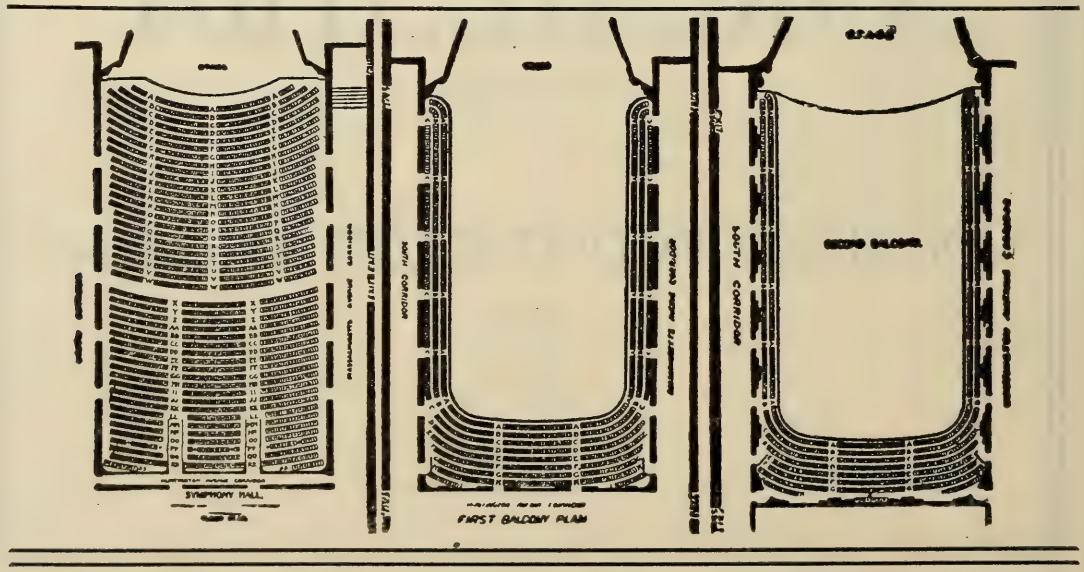
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*
* *

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, harp, and strings. The dedication is to Serge Tanéiev.

The Fantasia begins Andante lugubre. The music rises to an intensity, to an Allegro vivo. The chief theme of lamentation on which the first section is built is announced at once. Though the movement grows livelier, the mood remains the same. To quote a German

*"Galeotto" is here synonymous with "Pander." In the old French poem "Gallehaut renders Lancelot and Guinevere the same service that Pandarus rendered Troilus and Cressida, according to the Trojan legend."



commentator given to hifalutin: "Pale, tormented, shadowy figures approach; they increase in number; orchestral spasm follows spasm; then there is rest, there is awful silence." The chief theme returns and introduces the Allegro vivo, 6-8. From this theme, transformed, presented by the horns and repeated by the bassoons, a second chief theme is derived, to which in the gradual development a contrapuntal theme of much importance is bound. Both themes, advancing through chromatic progressions and interrupted by tremolo figuration, are repeated in a long-drawn crescendo that bursts in a climax *fff* with the second chief theme. The important contrapuntal theme reappears in the brass, while the second chief theme descends chromatically to a long-held organpoint on the figure of the initial motive.

> "To be imprison'd in the viewless winds
> And blown with restless violence round about
> the pendent world . . . 'tis too horrible."

At last the storm lulls. The initial theme (horns, cornet, trombones) announces the approach of Francesca and Paolo. The woodwind takes the theme. A recitative (strings) leads to the second section, Andante cantabile non troppo. After preluding, the clarinet sings a lovely melody which is answered by the violins. Leigh Hunt spoke of the episode of Francesca standing in the Inferno "like a lily in the mouth of Tartarus"; this comparison may be applied to Tchaikovsky's melody for Francesca. Gentle harmonies

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New appendices include a complete list of the music played at the regular concerts, giving the dates of performances. The soloists and the personnel through fifty years are also recorded, and the address on Henry Lee Higginson made by Bliss Perry at the Bach Festival, March 25, 1931.

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bring the return of the chief theme of this section (oboe, flute), now accompanied by strings (pizzicato) and a clarinet in triplets. This middle section is especially beautiful on account of the vaporous accompaniment played by three flutes. The contrapuntal motive of the first section enters (violoncello); there is a melody for English horn; this love scene is maintained until the reappearance of the orchestral storm. The third section is like the first as regards important thematic material and treatment.

* * *

Tchaikovsky wrote from Moscow on October 26, 1876: "I have just completed a new composition, the symphonic fantasia on 'Francesca da Rimini.' I have worked on it with love, and I believe that this love has brought with it success. Perhaps Doré's drawing can better portray the wind-storm: here I have not been so wholly successful as I wish. However, a just judgment of this work is impossible as long as it is not orchestrated and has not been performed. . . . I am now taking daily cold baths. You have no idea how they refresh me. I have never felt so well. If there is anything new and fresh in 'Francesca' it is due in the greatest measure to these baths."

The orchestration was completed on November 17, 1876. The first performance was at Moscow, at a symphony concert of the Russian Music Society, conducted by Nicholas Rubinstein on March 10, 1877.

The Fantasia was performed by the Philharmonic Society of New York, Adolph Neuendorff conductor, on December 21, 1878.

The first performance in Boston was by the Philharmonic Society, Bernard Listemann conductor, on December 31, 1891. The Boston Symphony Orchestra has given performances at its Friday and Saturday concerts on November 2, 1895 (Emil Paur, conductor), March 12, 1898, April 5, 1902, December 30, 1905, April 2, 1910.

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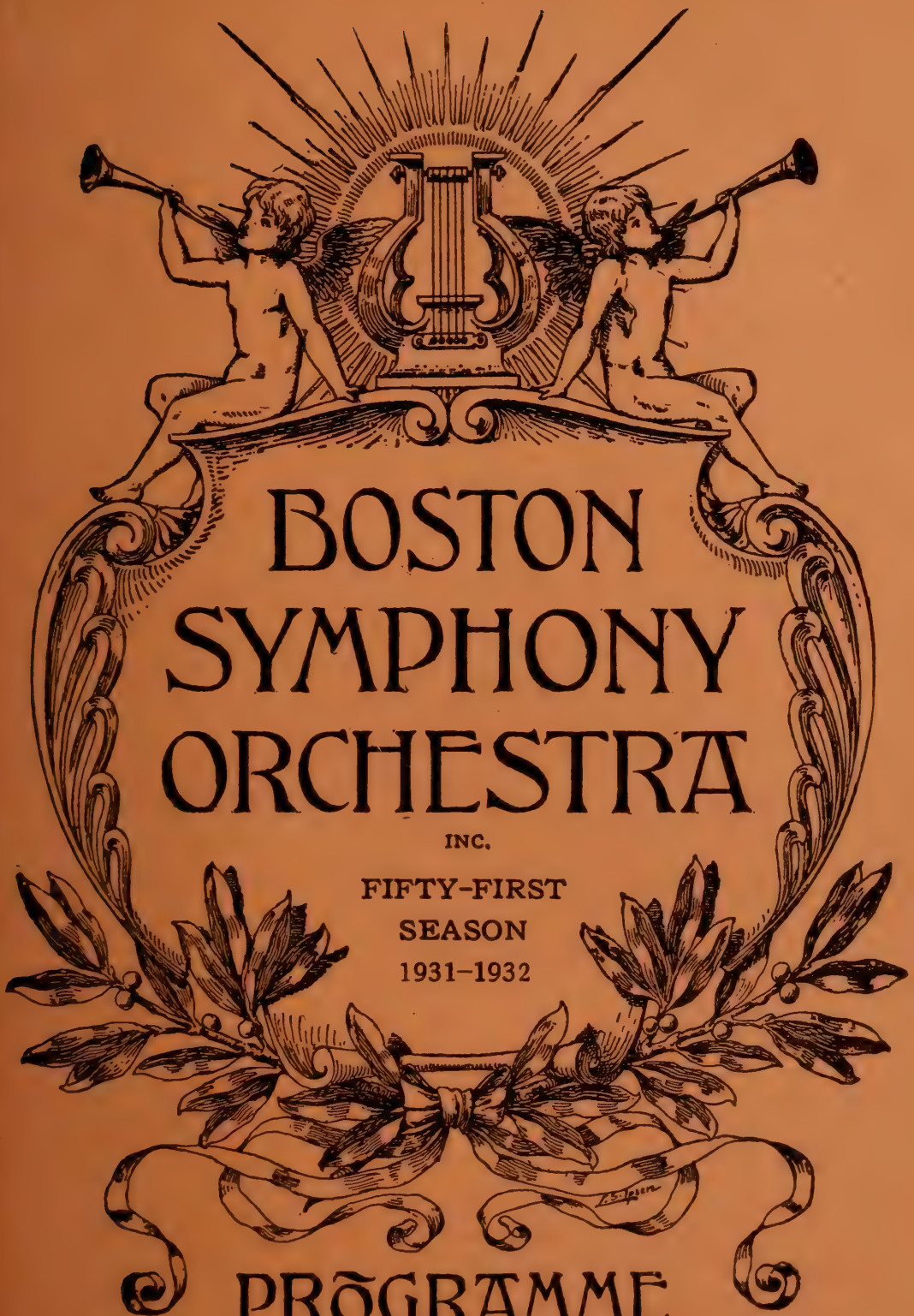
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WITH HISTORICAL AND DESCRIPTIVE
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Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

THE trustees of the Boston Symphony Orchestra at their first meeting, January 19, 1932, after the death of their beloved president, Frederick P. Cabot, would place on record the profound sense of loss which they are sharing with the orchestra and the community. The firmness, wisdom, and sympathy of Judge Cabot, practised through the fourteen years of his presidency of our Board in circumstances calling for the exercise of all these qualities, have left an inspiring memory of a great citizen and a true friend. On the retirement of Major Higginson from his unique place in relation to music, Judge Cabot assumed a task of extreme difficulty, and conducted it in a manner which has established the orchestra, now entering its second half-century of existence, in a position of the highest distinction. It was, we believe, his ambition to perform his task as a worthy successor to his great kinsman. Apart from all that he accomplished for the orchestra and the public, he has bequeathed to his colleagues the stimulus of two noble examples in the place of one.

Fourth Programme

MONDAY EVENING, FEBRUARY 15

at 8.15

Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Beethoven . . Concerto for Pianoforte in C major, No. 1, Op. 15

I. Allegro con brio
II. Largo.
III. Rondo (Allegro scherzando).

(First performance by this Orchestra)

Strauss . . . "Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzsche)

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There will be an intermission of ten minutes after the concerto.

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

At a meeting of the Trustees of the Boston Symphony Orchestra, on February 1, 1932, the following resolution was adopted:

The Trustees of the Boston Symphony Orchestra testify by this resolution to their hearty appreciation of the generous public spirit manifested by Dr. Koussevitzky, Mr. George Gershwin, and the members of the Orchestra in planning and presenting the special concert on Saturday, January 30, 1932, for the benefit of the Boston Unemployment Fund. This voluntary action on the part of the Orchestra, in addition to all that its individual members are doing to meet a great public need, is recognized by the Trustees as a notable evidence that the personnel of the organization is at one with them in a feeling of responsibility for the Orchestra as an essential element in the civic life of Boston.

The proceeds of the voluntary concert given January 30th amounted to	**$2,625.00**
Subscriptions by members of the Orchestra and the staff of Symphony Hall amounted to	**5,739.00**
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THE *buysine* was a long-tubed brass instrument of the Eleventh Century. Later when a slide was added, it was called *sackbut*. This was the beginning of the trombone.

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Mozart understood the lofty, dramatic power of the instrument and used it impressively. It appears in Beethoven's *Ninth Symphony;* in Schubert's *Symphony in C;* and in Schumann's *First Symphony* and his *Manfred Overture.*

Berlioz made great use of the trombone and gives us his estimate of it as follows: "The trombone is the true chief of that race of wind instruments which I distinguish as *epic* instruments. It possesses, in an eminent degree, both nobleness and grandeur . . . The composer can make it chant like a choir of priests, threaten, lament, ring like a funeral knell, raise a hymn of glory, or sound a dread flourish to awaken the dead, or to doom the living."

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"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

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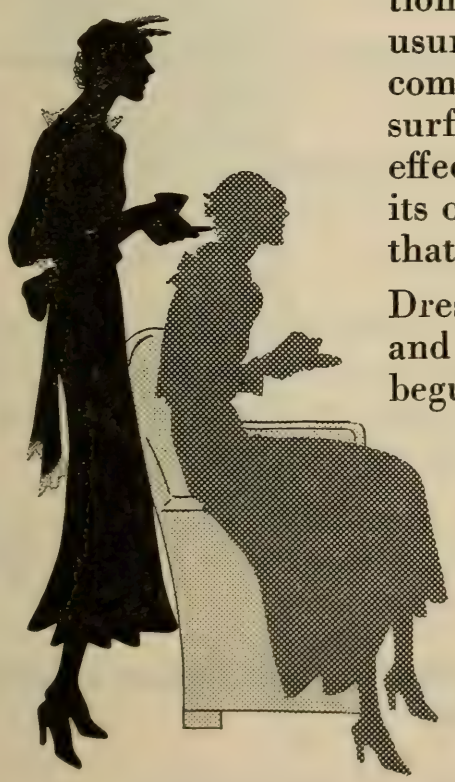
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III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone,

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and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming off-

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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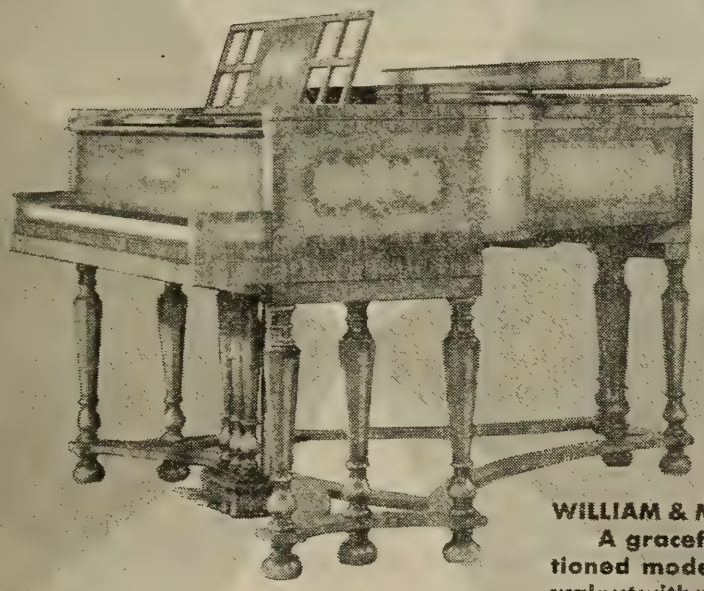
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spring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

* * *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.

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C 9, 8, 6, 3

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H 8, 4, 3, 2
D 8, 7, 2
C none

East
S none
H J, 7, 6
D J, 10, 9, 7
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D K, 6
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Concerto for Pianoforte, C major, No. 1, Op. 15

Ludwig van Beethoven

(Born at Bonn, on December 16 (?), 1770; died at Vienna on March 26, 1827)

Although this concerto is listed as No. 1, it was composed after No. 2 (B-flat major). A still earlier concerto, which was long unknown, manuscript written in a boy's handwriting, "Un Concert pour le Clavecin ou Fortepiano composé par Louis van Beethoven, âgé de douze ans," was edited by Guido Adler and is published in the collected works of Beethoven. The manuscript contains the solo part complete, with the orchestral preludes and interludes in transcription for pianoforte. There are indications that it was scored for small orchestra—strings, flutes, and horns only. Another early concerto was one in D major. The first movement was performed in Vienna on April 7, 1889. It was edited by Adler and is also in the edition of Beethoven's complete works. It was probably composed in the period 1788–93, "perhaps before rather than after 1790." Adler suggested that Beethoven attached little value to it and laid it permanently aside.

Beethoven played the concerto in C major at his concert in the Konviktsaal, Prague, in 1798. He also played the Adagio and Rondo in A major from Op. 2, and improvised on a theme given him, "Ah, tu fosti il primo oggetto" from Mozart's "Clemenza di Tito." This theme was given him by the Countess Shick. Johann Wenzel Tomaschek* heard him and wrote in his diary: "Beethoven's mag-

*Tomaschek, excellent organist and composer, renowned as a teacher (1774–1850).



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nificent playing and particularly the daring flights in his improvisation stirred me strangely to the depths of my soul; indeed, I found myself so profoundly bowed down that I did not touch my pianoforte for several days." At his second concert in Prague, Beethoven played his concerto in B-flat major.

Beethoven played the concerto in C major for the first time in Vienna on April 2, 1800. The concerto is dedicated to the Countess Odescalchi,* née Keglevich. It was published by Mollo at Vienna in 1801. There are three cadenzas for the first movement of the concerto.

On April 22, 1801, Beethoven wrote to Breitkopf and Härtel: "One of my first concertos and therefore not one of the best of my compositions is to be published by Hofmeister, and that Mollo is to publish a concerto which indeed was written later,† but nevertheless does not rank among the best of my works in this form. This is only a hint for your musical journal in the matter of criticism of these works, although if one might hear them (well played, that is) one would best be able to judge them. Musical policy requires that one should keep possession for a space of the best concertos. You should recommend to Messrs. your critics great care and wisdom especially in the case of the products of younger authors; many a one may be frightened off who otherwise might,

*Anna Louisa Barbara was the daughter of Karl Count Keglevics de Busin and Barbara Countess Zichy. She married Prince Inno Lenz d'Erba Odescalchi in 1801 (or 1800). Beethoven also dedicated to her the Sonata, Op. 7, the Variations "La stessa, la setessissima." He took part in musical soirées at the Odescalchi palace.

†The Concerto in C major, Op. 15.

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probably, accomplish more; so far as I am concerned I am far from thinking that I am so perfect as not to be subject to blame, yet the howls of your critics against me were at first so humiliating that after comparing myself with others I could not get angry, but remained perfectly quiet, and concluded they did not understand their business; it was easier to remain quiet since I saw the praise lavished on people who have no significance *in loco* in the eyes of the better sort and who disappeared from sight here no matter how good they may otherwise have been—but *pax vobiscum*—peace for me and them—I would not have mentioned a syllable about the matter had not you yourself done so."

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), OP. 30 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. Later performances by this orchestra in Boston: March 17, 1900; February 6, 1909; January 22, 1910; November 4, 1911; January 23, 1915; April 28, 1916; October 20, 1922; February 8, 1929.

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine,

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and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

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Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

* * *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and



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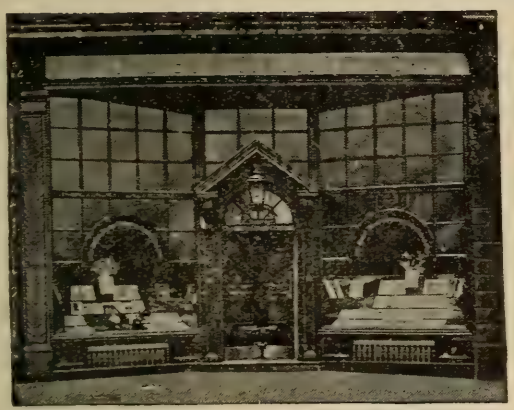
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his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The subcaptions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange

*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.



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talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

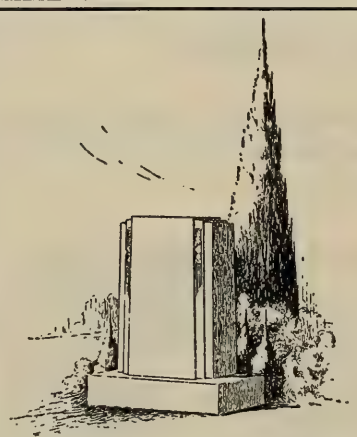
* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into



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tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my

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dearest dead ones, a sweet odour cometh unto me, and odour setting free heart and tears. . . . Still I am the richest, and he who is to be enview most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other

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songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal they soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

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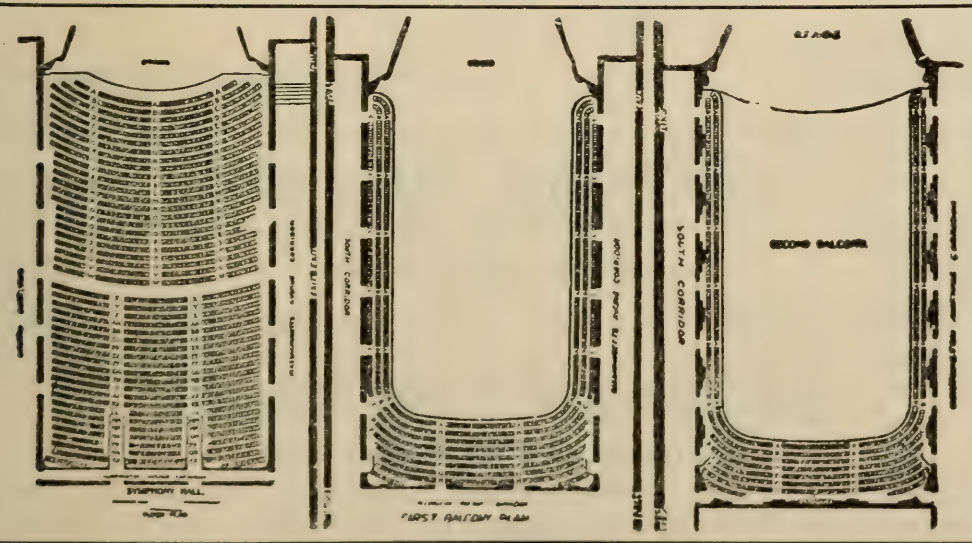
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Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept!—
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe,—
EIGHT!
And deeper still than woe–delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

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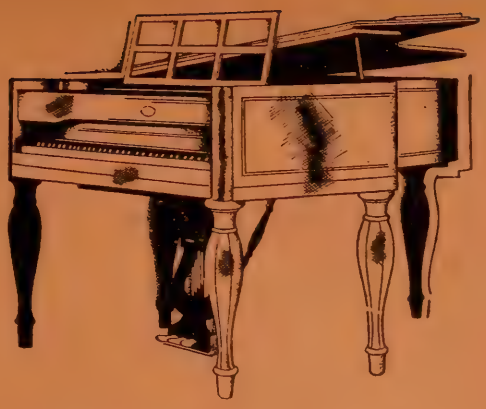
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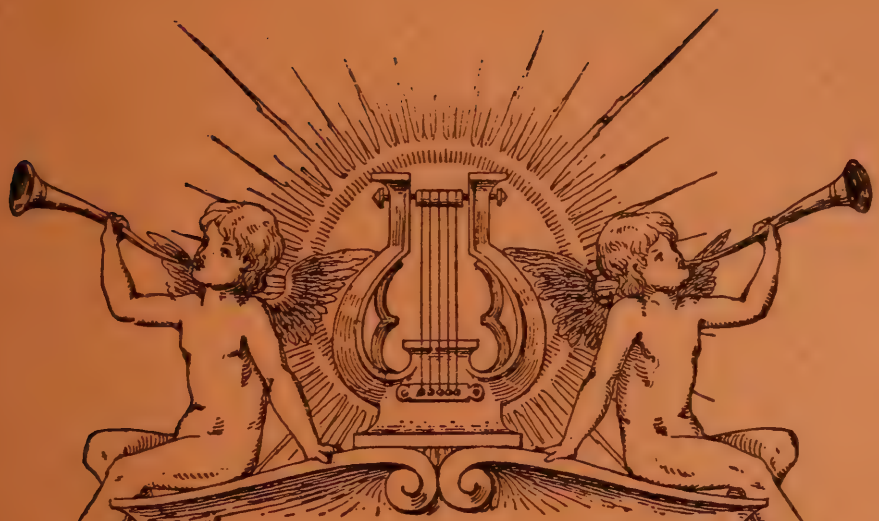
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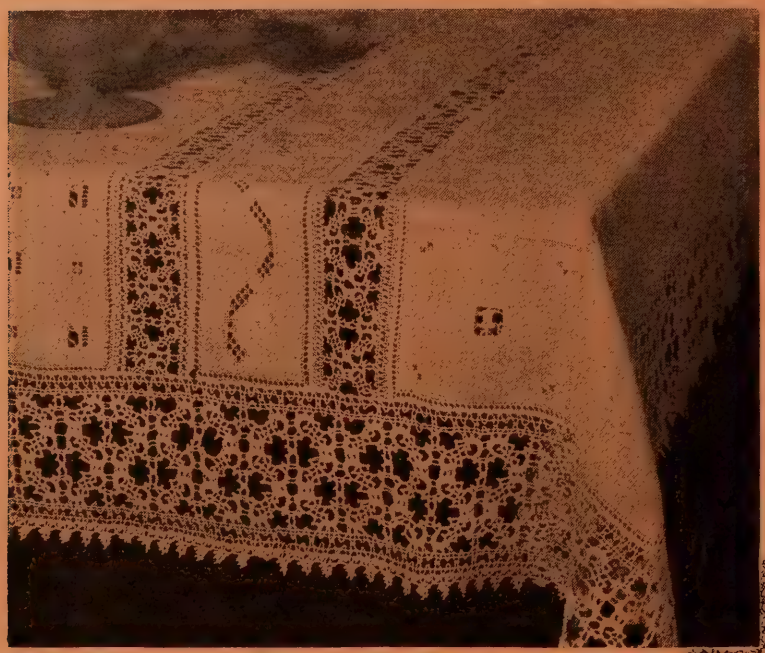
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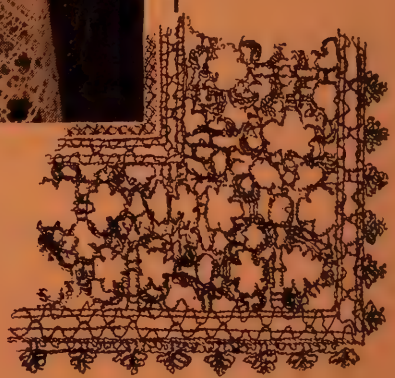
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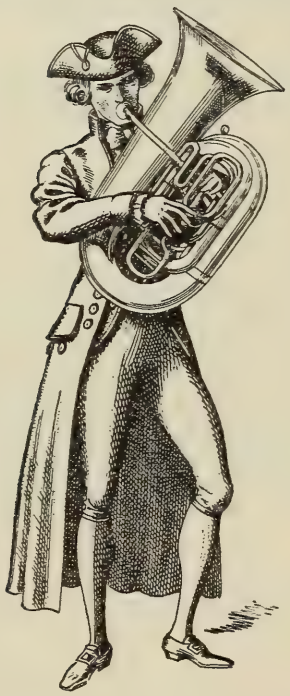
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Beethoven Symphony No. 4 in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

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Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4ta 1806, L. v. Bthvn." "Having been played in March, 1807, at one of the two subscription concerts at Lobkowitz's," Thayer is justified in adding solemnly that "it must have been finished at that time." Beethoven referred to it in his letter to Breitkopf and Härtel from Grätz on September 3, 1806. On November 18 he wrote to them: "For the present, I offer you three quartets and a pianoforte concerto—I cannot yet send you the promised *symphony,* for a gentleman of quality† has taken it from me, on the

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

†This "Gentleman of quality" was either Count Fries or Count Moritz von Oppersdorff, to whom the Fourth Symphony was dedicated. Thayer thinks it was the latter.

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D	8, 7, 2	D	J, 10, 9, 7
C	none	C	A, K, Q, J, 10, 2

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H	A, K, 10, 5
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understanding that after six months I am at liberty to publish it. . . . It might be possible for me to be able to have the *symphony* printed sooner than I expected; in that case you could soon have it. . . . Be assured that I prefer your firm to all others, and shall continue to do so." But the compositions mentioned in this letter were published by the Vienna *Industrie Kontor,* not by Breitköpf and Härtel.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore,

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study, "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

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account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth —his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorff, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music; he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of

* "In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?' "—Thayer-Krehbiel, "Life of Beethoven."

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apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another—these were probably the Fifth and the Sixth—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorff at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always

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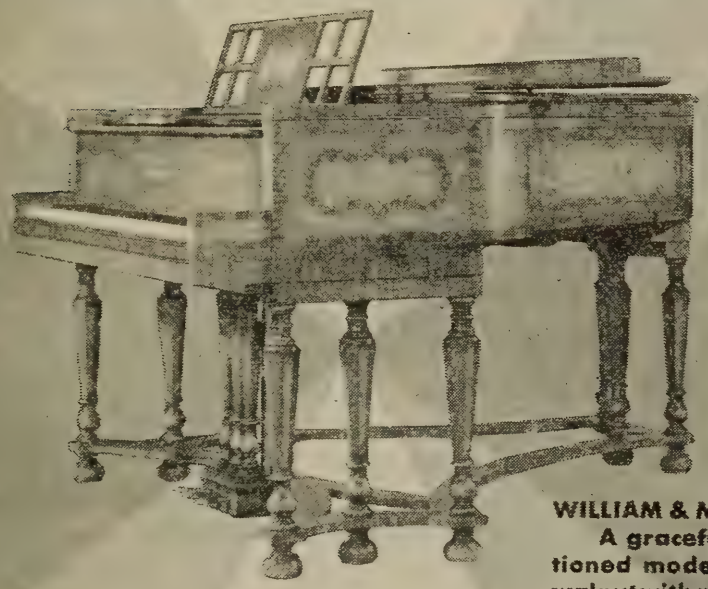
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sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

* * *

The first performance of the symphony in Boston—was it at a concert of the Boston Musical Fund Society on December 8, 1849? This was the second of two "grand concerts for the establishment of a charity fund." G. J. Webb was the conductor. The orchestra was thus composed: ten first violins, eight second violins, four tenors, four violoncellos, five double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, side drum. The concert was in the Melodeon.

The programme was as follows: Beethoven, Symphony No. 4, B-flat major; J. L. Hatton, "To the Skylark," composed for and sung by Fanny Frazer (with orchestra; her first appearance in Boston); W. S. Bennett, Overture, "Najaden"; Mendelssohn, Pianoforte Concerto, G minor (J. L. Hatton, pianist); Mozart, "Crudel' perchè" from "Nozze di Figaro" (Miss Frazer and Mr. Hatton); Keller, Adagio and Polacca for flute (Edward Lehmann); descriptive German song, "Der Eilbote", (sung by Hatton, "descriptive of the feelings aroused by the contents of the different epistles delivered by the 'Eilbote' or messenger"); Donizetti, Overture to "La Fille du Régiment."

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The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en *si bémol majeur* (B dur) composée et dédiée à Mons le Comte d'Oppersdorff par Louis van Beethoven, Op. 60, Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* * *

The Count Oppersdorff thought he had been shabbily treated by Beethoven. In the summer or fall of 1806, at the time of Beethoven's visit, the Count commissioned the composer to write a symphony for him. Beethoven had begun work on the Fifth Symphony—he wrote in 1808 that the finale is with "3 trombones and flautino—not with 3 kettledrums, but will make more noise than 6 kettledrums and, indeed, better noise." He laid this Fifth Symphony aside and wrote, during the remainder of his stay at Grätz, the Fourth Symphony, dedicated to the Count. On February 3, 1807 he received for it five hundred florins. "He did not send the Count the

* Thayer says 1808; but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.



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score, as was the custom, for exclusive use during a fixed period, but turned it over to Lobkowitz for performance, being in urgent need of money; a year later he substituted the Fifth for the Fourth and accepted from Count Oppersdorff 150 florins in March and 200 in June for it without delivering it, this sum being, it may be presumed, a bonus for the larger work, the Count having asked for something employing an unusual apparatus (hence the 'three kettledrums'). This symphony was also withheld in the end, for reasons which are not known, and Oppersdorff had to content himself with the mere dedication of the Symphony in B-flat originally designed for him."*

The name of Count Oppersdorff does not appear again in the life history of Beethoven.

*"The Life of Ludwig van Beethoven," by Alexander Wheelock Thayer, edited, revised, and amended by Henry Edward Krehbiel, Vol. II, p. 123 (New York, 1921).

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(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, October 8, 1926, October 5, 1928.

Debussy furnished a programme for the suite; at least, this pro-

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gramme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and. above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

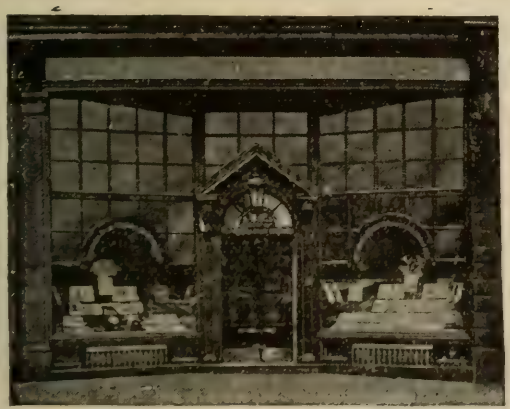
I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano. voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."



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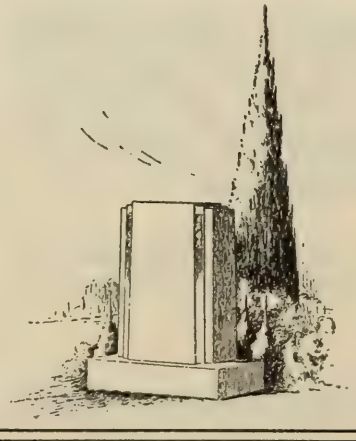
The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."



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"Prairie," a Poem for Orchestra Leo Sowerby

(Born at Grand Rapids, Mich., May 1, 1895; living in Chicago)

"Prairie" was composed in February, 1929, and scored during the following two months. The first performance was by the National High School Orchestra of the N. H. S. O. Camp at Interlochen, Mich., August 11, 1929, when the composer conducted it. The Detroit Symphony Orchestra, Howard Hanson guest conductor, gave performances on February 5, 6, 1931. The programme was "All-American": Mason's overture, "Chanticleer"; Hanson's second symphony, and second movement from first symphony; Elwell's Suite for ballet from "The Happy Hypocrites." The Chicago Symphony Orchestra, Frederick Stock conductor, gave performances on March 20, 21, 1931. The programme also comprised: Bach-Stock, Passacaglia and Fugue, C minor; Hindemith, Overture to "Neues vom Tage"; Haydn, Piano Concerto, D major (José Iturbi); Krenek, Little Symphony; Liszt, Piano Concerto, No. 1 (Mr. Iturbi).

The poem is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, bells, tam-tam, celesta, and the usual strings.*

The score, based on a poem of the same name, by Carl Sandburg, bears the following quotation from the poem:

"Have you seen a red sunset drip over one of my cornfields, the shore of night stars, the wave lines of dawn up a wheat valley?

"Have you heard my threshing crews yelling in the chaff of a strawpile and the running wheat of the wagon boards, my corn huskers, my harvest hands hauling crops, singing dreams of women, worlds, horizons?"

The Chicago Programme Book published this description, given probably by the composer:

"The symphonic poem 'Prairie' is constructed in such a way that sections seeking to interpret the moods of the poet's 'red sunset,' 'shore of night stars,' 'wave lines of dawn,' 'threshing crews yelling in the chaff of a strawpile,' follow one another in succession without break or special line of demarcation. At the end the composer has sought to recall the mood of the beginning which suggests the hush and perhaps monotony of the vast stretches of farm land whose beauty midwesterners too seldom appreciate, and which Mr. Sand-

* Score published by C. C. Birchard & Company, Boston, for the Eastman School of Music of the University of Rochester, Rochester, N.Y.

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burg has idealized in so American a way in his poem. The composer prefers to make no detailed analysis of the purely musical contents of the score, as he feels this scarcely right or necessary in the case of a symphonic 'poem.' Though he desires to make clear that he has not wished to write 'programme music,' he asks only of the listener that he imagine himself alone in an Illinois cornfield, far enough away from railways, motor cars, telephones, and radios to feel himself at peace and at one with the beauty that is about him. If the situation has something of the 'homely' about it, so much the better for the situation."

* * *

Mr. Sowerby moved to Chicago when he was fourteen years old. He took piano lessons there of Calvin Lambert and Percy Grainger and studied composition with Arthur Olaf Anderson. He was "master of music" at the American Conservatory, Chicago. In 1917 he enlisted in the United States Army; sergeant, bandmaster; he served in the United States, England, and France with regimental band 332d Field Artillery; was honorably discharged in 1919. Having been awarded the American *prix de Rome*—the first American composer to receive it—he was at Rome in the years 1921–24. In the last-named year he returned to this country. He was a piano soloist at the Norfolk (Conn.) Festival of 1917; he has played with various American and European orchestras, teaches theory and composition in the American Conservatory of Music at Chicago, and is organist and choirmaster of St. James Cathedral (Episcopal) in that city.

His chief compositions are as follows:

"Set of Four," 1917 (Chicago Orchestra, 1918); Overture, "Comes Autumn Time" (New York Symphony Society, 1918); Three British Folk-Tune Settings (Minneapolis Symphony Orchestra, 1919); Serenade for string quartet (Berkshire Quartet, 1918); Quintet for wood-wind instruments (New York Chamber Music Society, 1920); Trio for flute, viola, piano (Berkshire Festival, 1919); Suite for violin and piano (Berkshire Festival, 1921); Sonata for violoncello and piano (Berkshire Festival, 1924); Ballad for two pianos and orchestra (Rome, 1923); String quartet (Rome, 1924); Piano concerto (first played by the composer in 1920); Symphony No. 1

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(Chicago, 1922); Cantata, "Vision of Sir Launfal" (1926); "Synconata" and "Monotony" for Paul Whiteman's Orchestra (Chicago, 1925–26).

"'Monotony' took some forty minutes to play, several thousand dollars to prepare, what with extra rehearsals, special costumes which the players wore, and the construction of the enormous metronome which gave the title to the composition. This metronome was the ostensible conductor of the orchestra. Its beat never varied. Although there were numerous changes in the rhythm, they were all subdivisions of the single one tick-tocked by the great swinging arm, while Whiteman, concealed, did the actual conducting. There were four movements, and it was programme music, since each movement had an argument, one having to do with domestic affairs, including an argument between a married couple; another depicting the droning discourse of a determined but dull preacher, and a third (*á la Wagner*) ridiculing the vain chattering of music critics." ("Synconata" was shorter.) "Mr. Sowerby was one of the first to introduce the elements of jazz into the larger forms and made some quite interesting and fairly successful experiments in that line in his piano concerto, which preceded his two years' study in Rome."*

Add to the list: Mediæval Poem for organ and orchestra (1926); Symphony No. 2, B minor (1927–28); Symphony for organ and orchestra, G major (1930). There is also mention of an orchestral Suite, "From the Northland"; a Suite "Florida"; piano pieces, as "The Irish Washerwoman."

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss,"

*From "So This is Jazz," pp. 156, 157, by Henry O. Osgood (Boston, 1926).

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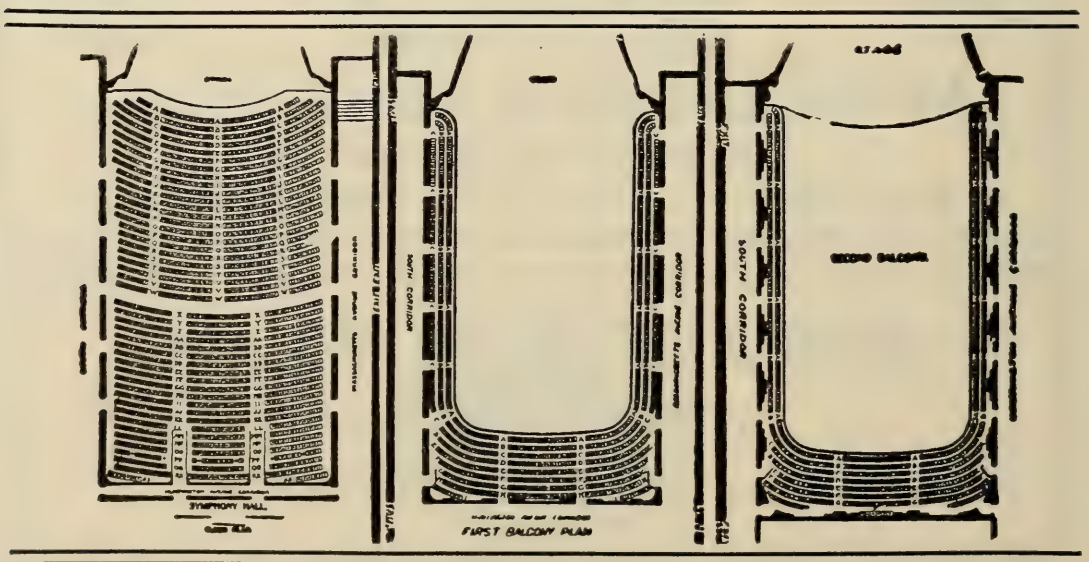
was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the

*There was a performance at Chicago on November 15, 1895.



fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Tile Eulenspiegel lived and played his pranks. According to Murner, an unfrocked

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The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl.

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Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke, Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

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1931–1932

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(MONDAY)

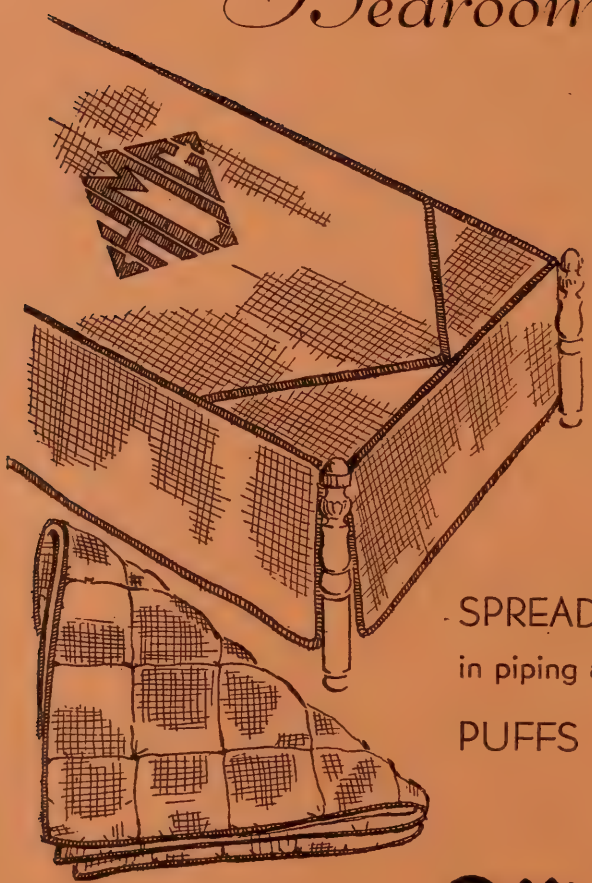


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FIFTY-FIRST SEASON, 1931-1932

Programme

MONDAY EVENING, APRIL 25, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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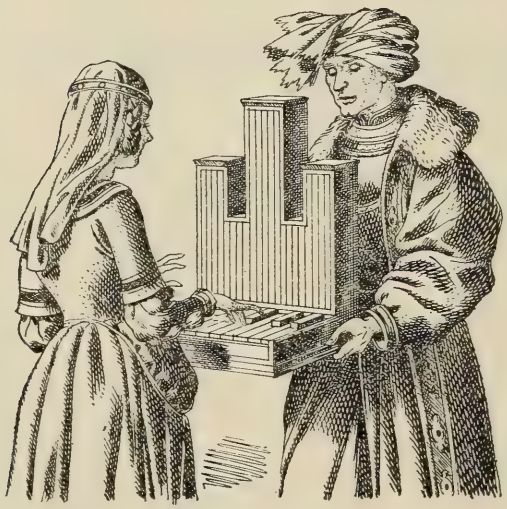
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	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

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at 8.15

Haydn . . . Symphony in G major, "Surprise" (B. & H. No. 6)

I. Adagio cantabile e vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Hill Concertino for Piano and Orchestra, Op. 36
(First Performance)

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante; allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

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Symphony, G major "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself com-

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plimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

* * *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work.

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The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord. Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fer-

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mata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp.*

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

Concertino for Piano and Orchestra, Op. 36

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terchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, and the usual strings, in addition to the solo piano. The score is dedicated to Jesús María Sanromá."

Symphony No. 5, in E minor, Op. 64 . Peter Ilich Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky pre-

***See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.**

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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ferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been



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working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I

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merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the

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exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

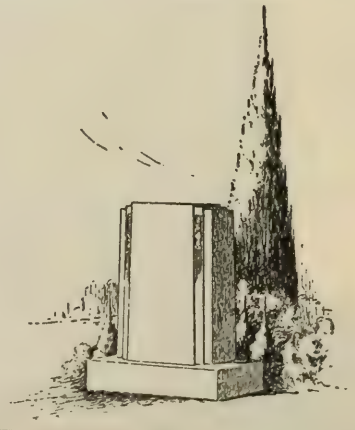
Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?



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15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With

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tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

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the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

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"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owning to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he

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List of Works Performed at these Concerts during the Season of 1931-1932

BEETHOVEN		
Overture to Collin's Tragedy, "Coriolanus," Op. 62	III.	January 25
Concerto for Pianoforte in C major, No. 1, Op. 15		
Soloist: ROBERT GOLDSARD		
(First performance by this Orchestra)	IV.	February 15
Symphony No. 4 in B-flat major, Op. 60	V.	March 14
BERLIOZ		
Aria ("The Repose of the Holy Family") from "The Flight into Egypt"		
Soloist: ROLAND HAYES	II.	December 14
BRAHMS		
Symphony No. 4 in E minor, Op. 98	II.	December 14
CORELLI		
Suite	II.	December 14
DEBUSSY		
Two Nocturnes	V.	March 14
HAYDN		
Symphony in G major, "Surprise" (B. & H. No. 6)	VI.	April 25
HILL		
Concertino for Piano and Orchestra, Op. 36		
Soloist: JESÚS MARÍA SANROMÁ	VI.	April 25
MAHLER		
Symphony No. 9	I.	November 9
MOZART		
"Tali e Cotanti Sono," Concert Aria for Tenor with Orchestra (Koechel No. 36)		
Soloist: ROLAND HAYES	II.	December 14
PROKOFIEFF		
"Classical" Symphony, Op. 25	IV.	February 15
RAVEL		
Orchestral Excerpts "Daphnis et Chloé," Ballet (Second Suite)	II.	December 14
SCRIABIN		
Piano Concerto in F-sharp minor, Op. 20		
Soloist: LILIAS MACKINNON		
(First time at these concerts)	III.	January 25
SIBELIUS		
Symphony No. 4 in A minor, Op. 63	III.	January 25
SOWERBY		
"Prairie," Poem for Orchestra	V.	March 14
STRAUSS		
"Also Sprach Zarathustra," Tone Poem, Op. 30 (Freely after Friedrich Nietzsche)	IV.	February 15
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner"—in Rondo form, Op. 28	V.	March 14
TCHAIKOVSKY		
"Francesca da Rimini," Orchestra Fantasia after Dante, Op. 32	III.	January 25
Symphony No. 5 in E minor, Op. 64	VI.	April 25
WAGNER		
"A Siegfried Idyl"	I.	November 9
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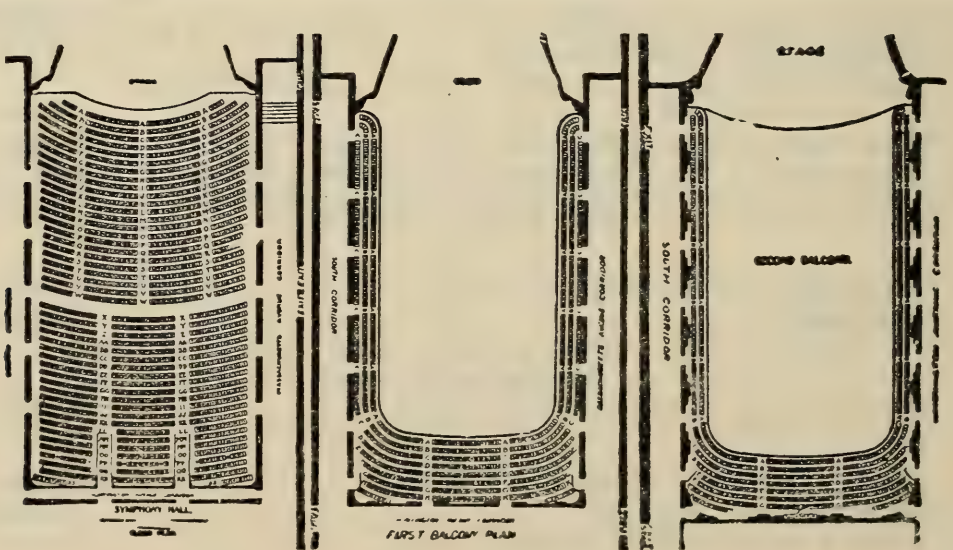
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had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro



of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no defi-

*For the persistent use of fixed thematic material throughout the movements the symphony of César Franck is almost as remarkable.—P. H.

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nite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

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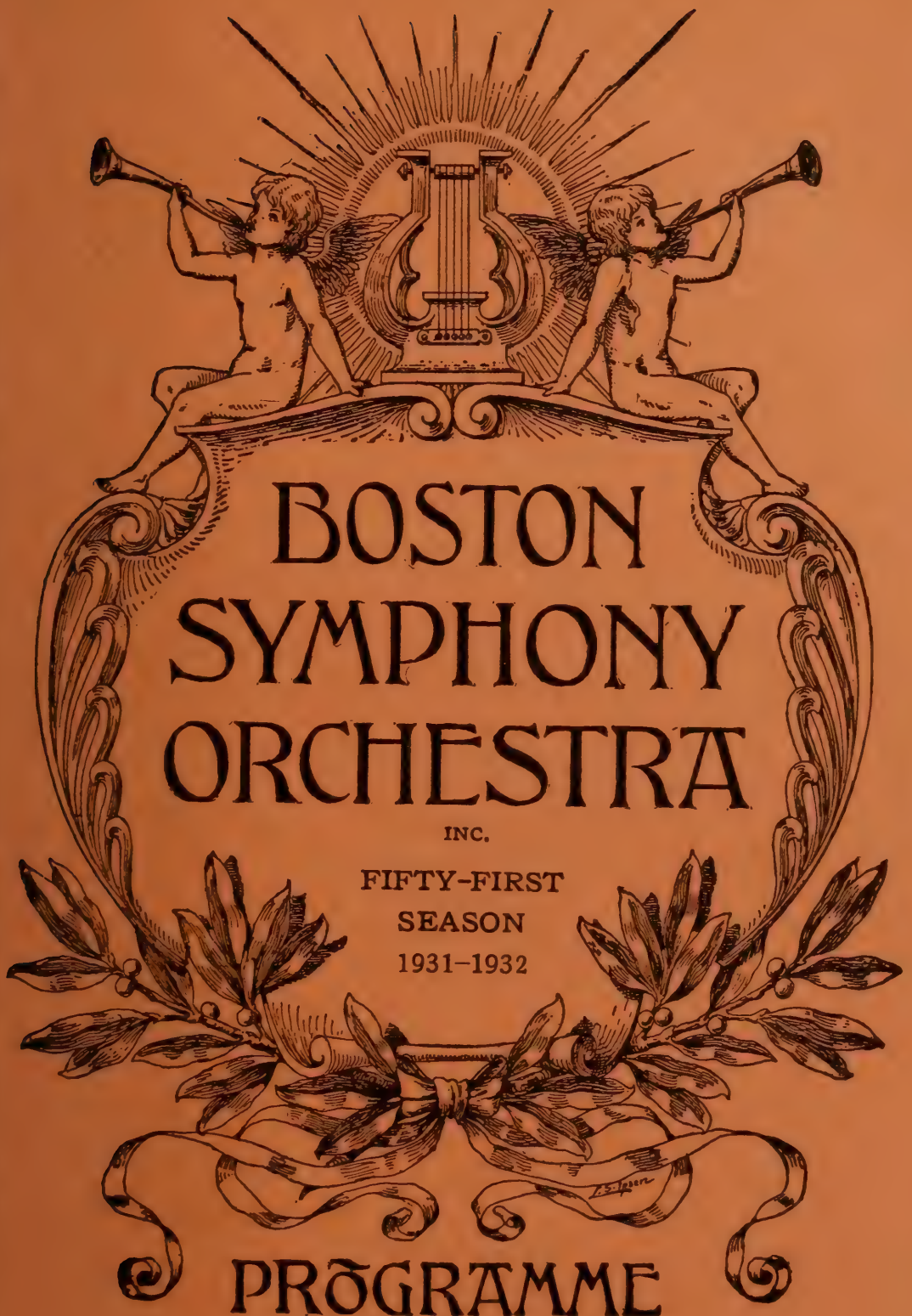
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FIFTY-FIRST SEASON, 1931–1932

Programme

TUESDAY AFTERNOON, NOVEMBER 24, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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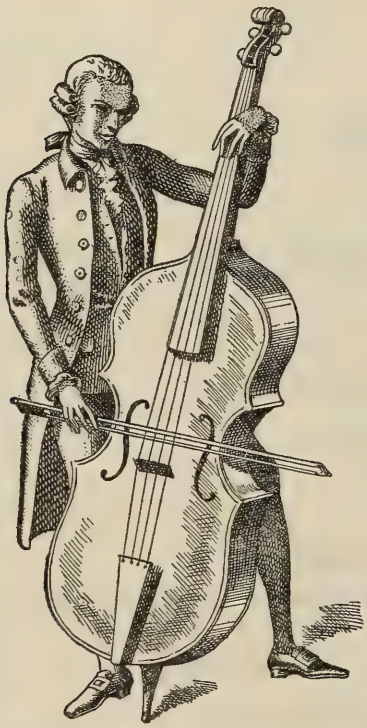
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Elcus, G.
Kreinin, B.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Wernet, H.
Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E. (*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
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First Programme

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Wagner Overture to "Tannhäuser"

Wagner Prelude to "Lohengrin"

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Overture to Tannhäuser Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

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*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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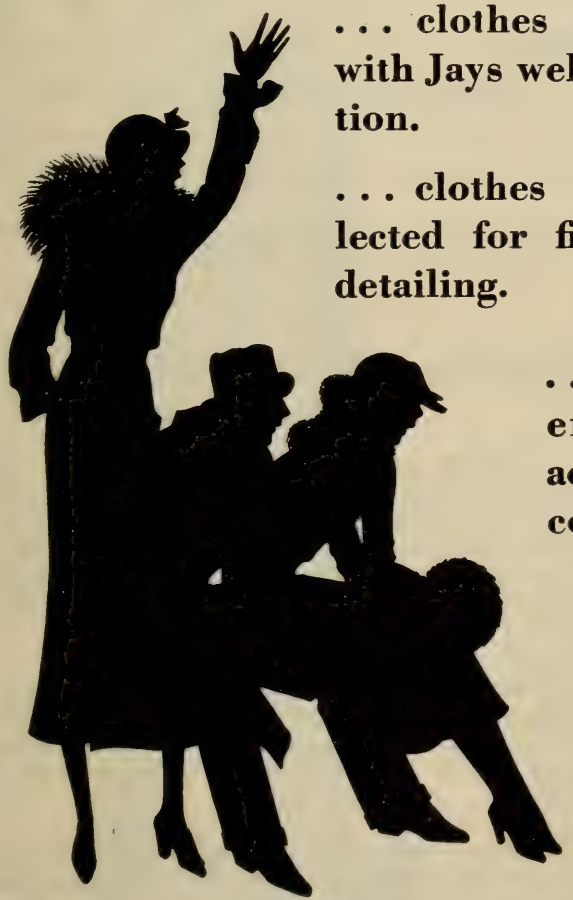
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of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

* * *

The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mme. Siedenburg; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Berg-

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mann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871: Elisabeth, Mme. Lichtmay; Venus, Mme. Raemer; Tannhäuser, Carl Bernard; Wolfram, Vierling; Hermann, Franosch.

* * *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

* * *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night

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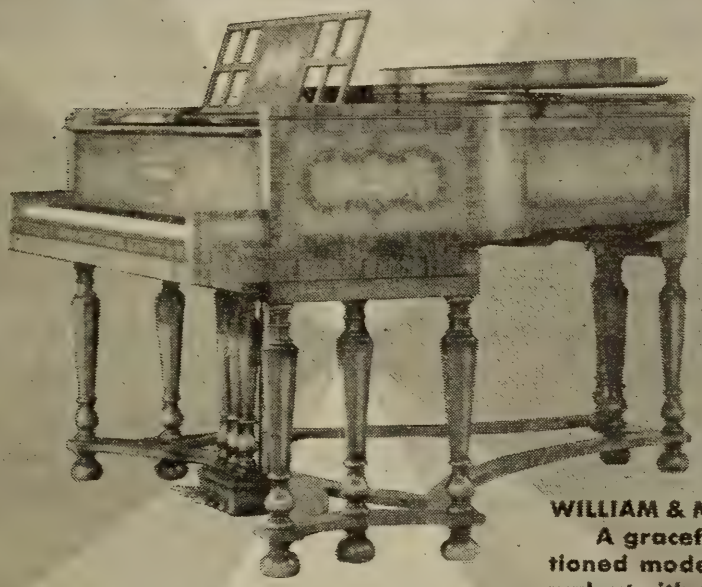
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draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

* * *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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Prelude to the Opera "Lohengrin" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on ac-



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count of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary

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men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

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Prelude and Love-Death from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.



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This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languish-

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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ingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love.. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains;

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.



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longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave. as the legend tells us?"

ENTR'ACTE

TONE-POEMS AND THEIR PROGRAMMES: A STIMULUS OR A PROP?

By M. D. Calvocoressi

(*London Daily Telegraph*, Sept. 13, 1930)

There have been of late complaints that the notices in the programmes of the Promenade Concerts did not give enough information on the "programmes" of certain works. Granting, as a matter



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of principle, that nobody has the right to suppress a "programme" which a composer gives us as part and parcel of his scheme, still I cannot repress a strong inclination to connive at the suppression whenever there is the slightest excuse for admitting that the programme is not actually intended to be taken jointly with the music, as a glass of water to help in the swallowing of a pill.

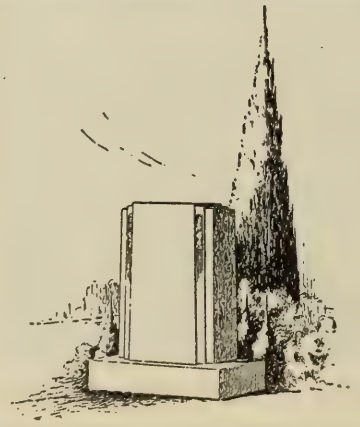
For instance, there can be no question of overlooking the words "Ganz der Papa! Ganz die Mama!" in the "Sinfonia Domestica." Strauss wishes them to stand exactly where he has put them, by way of explanation. But when Glazunof prefaces the score of "Stenka Razin" with the story which inspired that admirable tone-poem, is there any reason to believe that he wishes listeners to watch for the moment when the Cossack looters rush in, or when the Persian princess is thrown into the water? I think there is none.

The allegro vivace corresponding to the one episode comes in a way that is musically perfectly logical and satisfactory. The loud, fierce climax that corresponds to the other is brought about by an equally logical and telling progression, which is the very keystone of the architecture. The more one thinks of the programme while listening, the less ready one is to appreciate the fineness of the composer's musical achievement.

A programme, after all, is but a stimulus which the composer selects to help him achieve his own ends, and it is his business that the music he writes should provide all the stimuli needful to listeners.

The music grows out of the programme as a blossom out of a flower-bed. The one object of the bed is to provide the flower. If the flower is beautiful we can admire it without reference to the bed. If this is deficient in shape, color, or fragrance, matters are not mended by calling our attention to the amount and quality of leaf-mould, lime, nitrates, and phosphates that went to the rearing of the flower.

An objection to this uncompromising view is, of course, that it amounts to laying down the law as to which materials creative artists may or may not use. I lay down no law. I simply state that unless music is wholly significant to me apart from any "programme," I find no significance whatever in it.



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I wonder what the very people who might raise the objection would think, say, of a painting that remained unsatisfactory until music was played to make its meaning clear and its proportions satisfactory. In all likelihood, they would feel that they had very little use for a painting of such a kind.

They might not jibe at the notion of a composer aiming at depicting, quite unambiguously, a teaspoon in music (Strauss is said to have used these very words to explain his ambitions); but what would they think of a painter who introduced a teaspoon in a picture with the object, not of exploiting its shape, color, and position as necessary elements in the pictorial scheme of which it is part, but only of telling us all that can be said of this particular teaspoon, or of teaspoons in general, or of the notion of a teaspoon in the abstract?

They would think him no painter at all, unless his achievement could stand on its own pictorial merits quite apart from all the intentions that had gone to its making. There is no reason of principle why music "depicting a teaspoon" should not, even so, be a necessary, perfectly intelligible part of a worthy musical scheme. Then it is to the musical function, not to the descriptive, that the listeners' attention should go.

There was a time when composers of tone-poems did not realize that by laying stress on their "programmes," they risked handicapping both their music and their audiences. A majority of the lay public are all too prone, as it is, to think of all music in terms of stories and descriptions only, exactly as they think of the subjects of pictures far more than of purely pictorial significance.

For the writer of notices, the case, therefore, is clear; unless he feels sure that a composer has used his "programme" not as a stimulus, but as a prop, he must encourage audiences to think of the music. I far prefer the writer who gives too few references to "programmes" to him who gives too many (often crediting composers with intentions that would greatly surprise them). And I, for one, never miss an opportunity of urging listeners to forget all about the "programmes" while the music is being played.

A few tone-poems depending on their "programmes" will then suffer, but a vast quantity of admirable music will at last be seen in its true light.

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Tone-Poem, "A Hero Life," Op. 40 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

* * *

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.†

*"Ein Heldenben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—*i.e.*, his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.

† The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

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Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battlefield, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

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I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
(*a*) The Foes of the Hero (second section).
(*b*) The Helpmate of the Hero (third section).
III. The Life-Work of the Hero.
(*a*) The Battlefield of the Hero (fourth section).
(*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

The Hero

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?' "

The Hero's Antagonists*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half a dozen themes, of which

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesserton."—Adolf Weissmann.

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one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate*

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

*Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

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The Hero's Escape from the World, and Conclusion

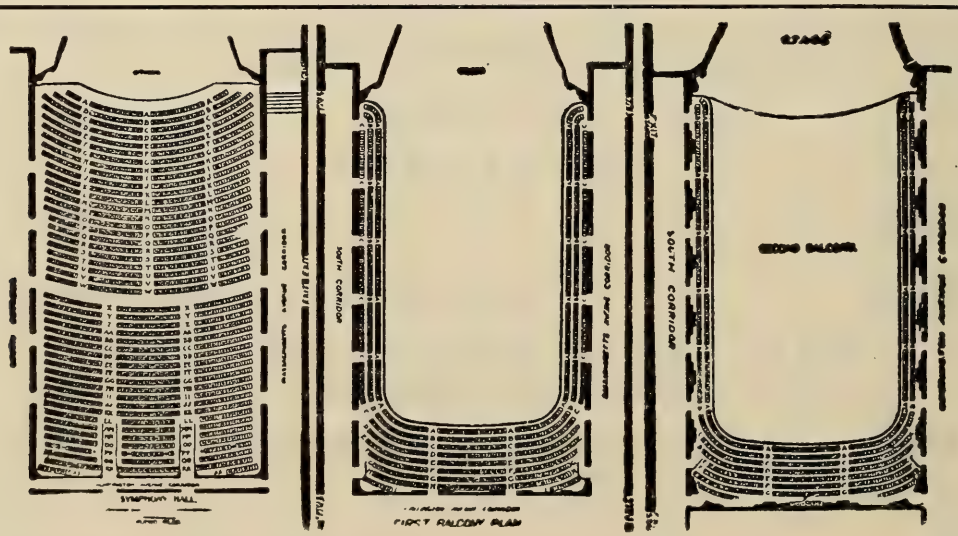
The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

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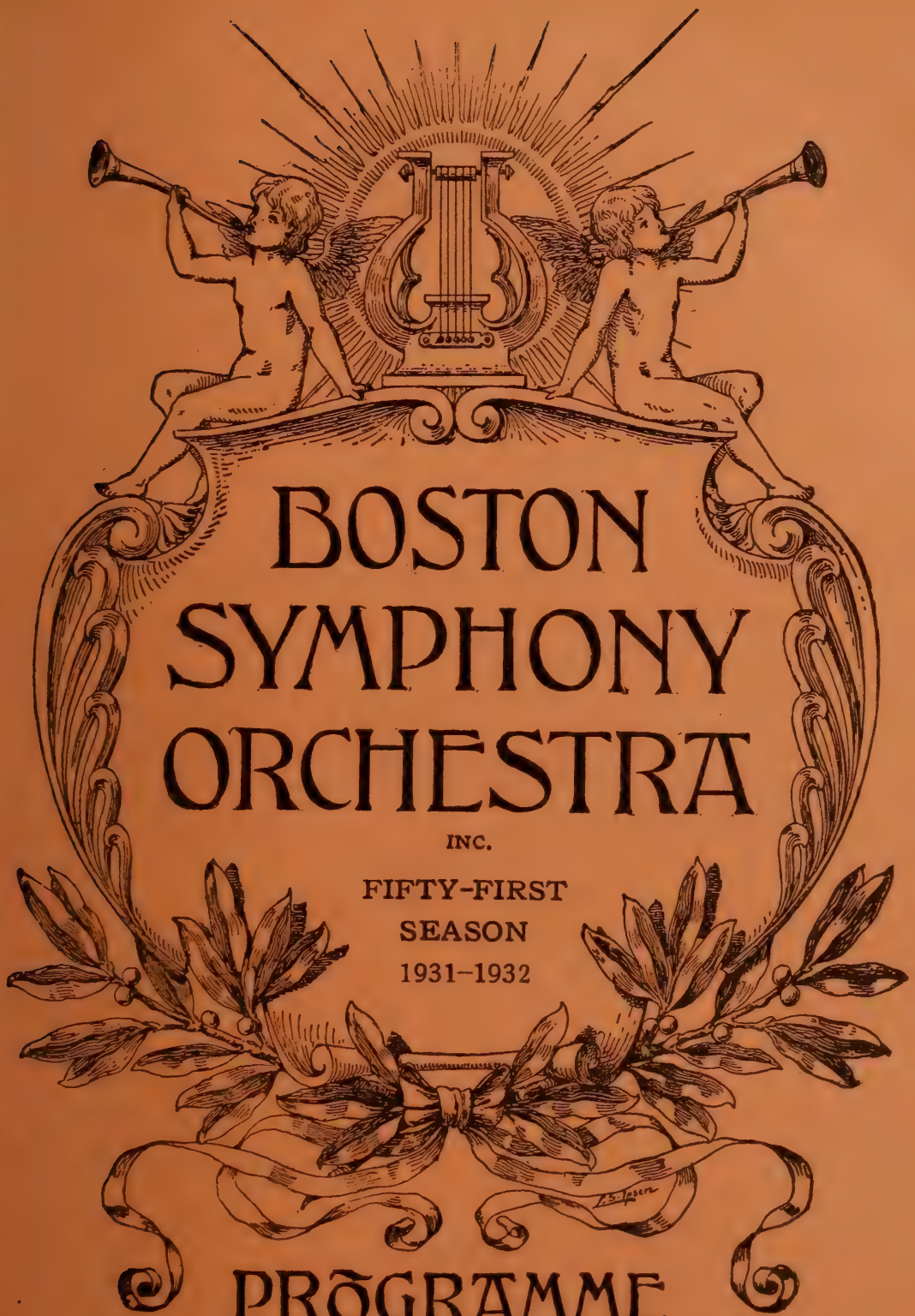
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SEASON
1931–1932

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(TUESDAY)

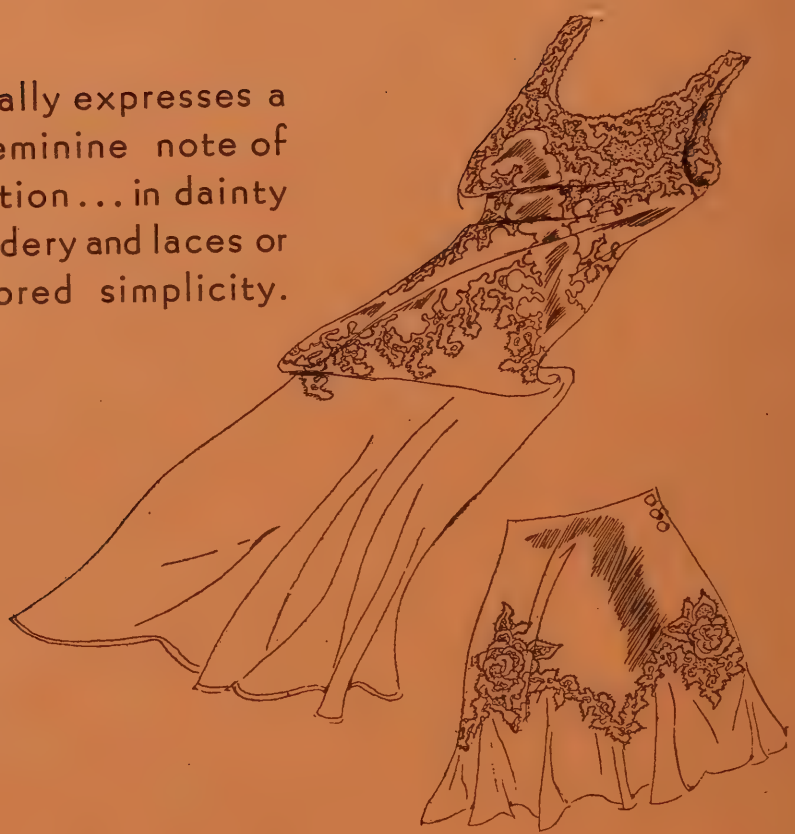
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INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931-1932

Programme

TUESDAY AFTERNOON, JANUARY 5, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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In Italian, the word piccolo means little or small. In music, piccolo is a little flute, for it is less than half as long as a flute and only plays the upper octave. Where much of the range of the flute is in a high soprano, the piccolo almost always is played in a register above that of the highest human voice.

The piccolo has been characterized as the imp, or demon of the orchestra. It is the flash of lightning, the darting flame, or the whistling wind. Berlioz, who gave the use of the instrument a great deal of thought and study, wrote: "The piccolo flute may have a very happy effect in soft passages; and it is mere prejudice to think that it should only be played loud." This French composer frowned upon its use in a religious harmony, or strengthening and sharpening — for the sake of noise only — the high part of the orchestra.

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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

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Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Pinfield, C.
Lauga, N.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Deane, C.
Jacob, R.
Fiedler, A

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

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FIFTH FLOOR

Because of the illness of Dr. Koussevitzky and Mr. Burgin, Arthur Fiedler will conduct this concert.

Second Programme

TUESDAY AFTERNOON, JANUARY 5

at 3.00

Bach . . . Suite No. 2 in B minor, for Flute and Strings

Flute Solo: GEORGES LAURENT

I. Overture: Largo; Allegro.
II. Rondo: Allegretto espressivo.
III. Sarabande: Andante.
IV. Bourrée I and Bourrée II: Allegro molto.
V. Polonaise with Double: Moderato.
VI. Minuet.
VII. Badinerie: Presto.

Mozart . . . Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace.
II. Andante di molto.
III. Finale: Allegro vivace.

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission of ten minutes after Mozart's symphony.

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

Overture (Suite) No. 2 in B minor, for Flute and Strings

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen.* The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.†

*He was born in 1694, the son of his father's "romantic union with the accomplished Gisela Agnes von Rath, a mésalliance of birth and religion. She was a Lutheran, her husband a Calvinist." She was philanthropic, establishing a school for children and a Home for needy women of gentle birth, taking the regency when her husband died in 1704: "She ruled with wisdom; her memory to this day (1928) is green in Cöthen." Leopold made the grand tour late in 1710; he visited England and Holland, heard the opera at Venice, and at Rome took lessons of Johann David Heinichen, a graduate of the Leipsic Thomas-Schule, and a composer of operas. Leopold's "romantic temperament is revealed in his portrait, the high brow, long, waving, undressed chevelure, the large, clear eyes, beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh, and friendly" (C. S. Terry).

†For a pleasant account of Bach's life at Cöthen, see "The Little Chronicle of Magdalena Bach" by Esther Meynell (New York, 1925, pp. 45–52). It was at Cöthen that Bach's first wife, Maria Barbara Bach, died, leaving him with four living children out of the seven she had borne him. It was at Cöthen that he married Anna Magdalena Wülkens, who bore him thirteen children.

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THIRD FLOOR — MAIN STORE

The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve* groschen a month.

Under the reign of Leopold's puritanical father there was no Court orchestra, but in 1707 Gisela, Leopold's wife, set up to please her husband an establishment of three musicians. When Leopold returned from his grand tour, he expanded the orchestra. In 1714 he appointed Augustinus Reinhard Stricker, capellmeister, and Stricker's wife Catherine soprano and lutanist. In 1716 the orchestra numbered eighteen players who, "with some omissions and additions" constituted its membership under Bach. Stricker and his wife retired in August 1717. Leopold offered the post of capellmeister to

*The "Protocolle" stated that Bach would receive from August 1, 1717, to June, 1718, a monthly salary of 33 thalers and eight groschen.

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Bach, "who was known to him since his sister's wedding at Nienburg in the previous year." This orchestra, reinforced by visiting players, probably played the Brandenburg music before it was performed elsewhere.*

* * *

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. He used the word "ouverture." The original parts of these overtures were handed over in 1854 by the Singakademie of Berlin to the Royal (now Stadt) Library of that city. Bach's own title on the cover of this present suite is as follows: H moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach. The flute part is marked *traversiere*,† the bass, *continuo*.‡

The overture was first published in score by Peters in Leipsic; it was edited by S. W. Dehn, who collated the original parts, copied

*For an interesting account of this orchestra, visiting musicians, etc., see "Bach, a Biography," by Charles Sanford Terry, to whom we are indebted for information in the above paragraph.

†To distinguish it from the *flûte à bec* or fipple flute with a mouthpiece like a flageolet's. The cross-flute was in evidence from about 1500 onwards, but was not commonly used till much later.

‡"Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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them off in score, and published them without the amplification indicated by the thoroughbass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were performed in Boston for the first time at a Theodore Thomas concert on November 11, 1874, when Carl Wehner was the flute player. The whole overture, revised thoroughly by Thomas, was produced by him at Chicago, March 23, 1901.

An edition that has been used at the concerts of the Boston Symphony Orchestra (February 13, 1886; January 20, 1894; October 18, 1902) was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who savagely criticized Chrysander as an editor of works by Bach and Handel. Franz made a piano part from the thoroughbass, the continuo, and added indications of tempo, as "Largo," "Allegro," etc.; for Bach's sole indication in the course of the overture was "lentement."

The edition used by the Boston Symphony Orchestra at its concerts conducted by Dr. Muck on October 20, 1906, November 2, 1912, and February 13, 1915, and Mr. Rabaud on April 26, 1919, was arranged by Hans von Bülow "from the new Munich edition" for performances in Berlin and Hamburg in 1892 (Bülow died at Cairo, in 1894).

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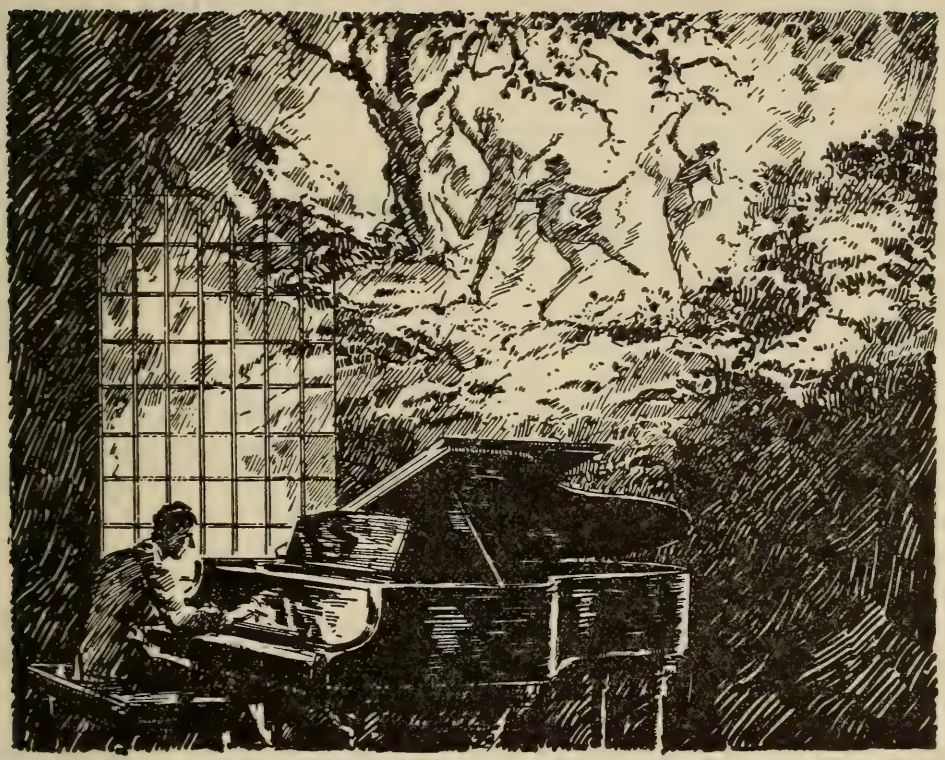
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The separate dances of these German suites or overtures were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality; they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lulli in France* served as a model for pieces of the same class composed in Germany and Italy, as well as in France. This overture was composed of a first part, a slow movement characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn towards this form of composition.

This Overture in B minor is in seven movements: 1. Overture; 2. Rondo; 3, Sarabande; 4, Bourrée 1 and Bourrée 2; 5, Polonaise with Double; 6, Minuet; 7, Badinerie.

*See "Notes sur les origines de l'ouverture française, 1640–60," by Henry Prunières of Paris in "Report of the Fourth Congress of the International Musical Society" (London, 1712), pp. 149–151.

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Symphony in C major, No. 34 (Köchel No. 338)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d'Agosto, Salisburgo, 1780." The symphony is supposed to be the one mentioned by Mozart in a letter from Vienna, April 11, 1781: "I have lately forgotten to write that the symphony conducted by old Bono* went *magnifique,* and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten doublebasses, eight violoncellos, and six bassoons."

The symphony was played at a concert of the Boston Symphony Orchestra in Boston for the first time on April 1, 1899. Mr. Gericke was the conductor. The score calls for two oboes, two bassoons, two

*Joseph Bono (or Bonno), born at Vienna in 1710, died there in 1788. He was the son of a running footman in the service of the Emperor Charles VI., who sent the boy to Naples to study composition. The Emperor took him on his return into his service as Imperial Conductor and Chamber Composer. Bono wrote these operas: "Ezio"; "Il vero omaggio" (1750); "Natale di Giova" (1740); "Danae" (1744); "Il Re Pastore" (1751); "L'Eroe Cinese" (1752); "L'Isola disabitata" (1752); "Atenaide" (1762); two oratorios, "Isacco" and "San Paolo in Atene"; also music for the church. He was one of the greatest teachers of singing in his period. He conducted the Wiener Tonkünstler Societät from 1775 till his death, when he was succeeded by Salieri. This society refused membership to Mozart, because he could not present a certificate of baptism.



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horns, two trumpets, kettledrums, and the usual strings. There is no minuet.*

The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn† composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony

*In the autograph score there is one page of a minuet, which Mozart crossed out. The symphony is one of several that he wrote without a minuet.

†Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.

I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in pas-



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sage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony.

* * *

MOZART

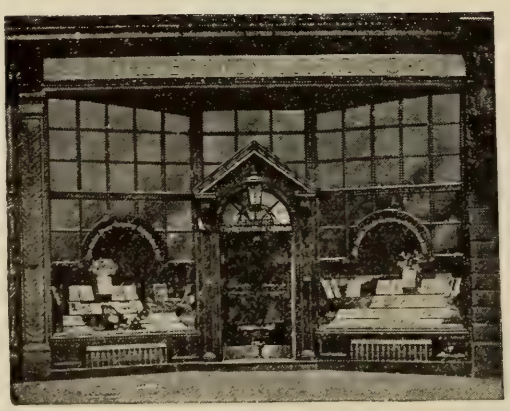
(From Vernon Blackburn's "Fringe of an Art")

Music has travelled since the death of Mozart, but scarce forwards. Schools have their day and pass. Change accosts every art; and progress is the most delusive term that ever bewrayed the tongue of man. In this day we are fearful of pleasure; guiltily we eye the innocence of mere delight; we are for the marriage of the Muses—as it were to make honest women of them. The minor human mind has reached so strange a confusion that it has come to consider music as a matter of (more or less) articulate language.

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Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laughter; and adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development—the picture is but a logical exaggeration of much wild criticism—we are to regard as a high illustration of progress in music! The times of Mozart are indeed dead,—"dead and done with."

The musical spirit of Mozart's generation was in peculiar harmony with his genius. Then, in the phrase of Mr. Herbert Statham, "Counterpoint was still a pure joy to the craftsman; when symphonies might be written in two or three days, or an overture or a sonata turned out the evening before an announced performance, with no idea of an object beyond the frank delight in beauty of melody and finish of form and execution; with no demand from the audience for a meaning to the work, and (thank Heaven!) no one to flourish the showman's pointer through the pages of a *programme raisonné.*" And through it all you follow the steps of the little musician, mostly radiant and splendid, as he passes from honor to honor, finally from undenied supremacy to a wasting poverty and an almost hidden death. In courts (you know his little suit of pale blue satin, his white silk stockings) playing to astonished kings and queens; in drawing-rooms discussing impromptus with a miraculous exuberance; in the arbor composing his "Don Giovanni,"—perennial glory "of our blood and state"; in his bedroom the night before the production, writing the overture, the while his wife persuaded wakefulness by the telling of fairy-tales;



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in the Sistine Chapel recording in his memory, at a hearing, the secret and unpublished papal "Miserere"; or, on the stage, surprising his Zerlina into a satisfactory scream; at billiards, smitten by that angelic melody known now as "Ave Verum"; finally, evolving his "Requiem"—under the impression of strange superstition,—through all these famous scenes you follow a man of art whose emotions were transmuted during their passage into pure and absolute music. The foolish world has declared that melody is dead, that it is a thing outworn, that the combinations needed for its existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art—to be ever fresh and new and immortal and young—he might have demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song?* One is recorded, after hearing the music of Mozart, to have sighed, "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are most futile. Music has grown no older, never can grow older—if it be music indeed, and not a self-conscious array of sounds—than the age she had when Mozart—himself a culmination, himself the

*"The Fringe of an Art" was published in London at the Unicorn Press in 1898.—P.H.



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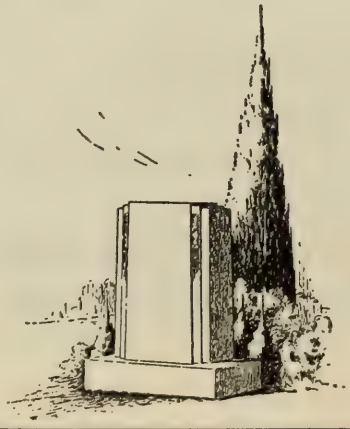
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greatest expression of a great school—touched the true zenith of his art. One uses such words as these with perfect deliberation. None can deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed; and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could distinguish the sixteenth part of a tone; and of Mozart, that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereas the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels—that is in truth the description of Mozart's music. Sane—because scholastic—in design, it is clothed with the rarest inspiration of genius; compact in body, it is elaborated with the insight of a supreme master; gay yet restrained, exuberant without effervescence, serious not sombre, instant in effect yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed—you would say unsurpassable. Yet we who recently chronicled his centenary are vehement over the progress that our music has made since the day when the "little master" signalled in dying a trumpet effect for his "Dies Irae." We are moderns, all of us.

SYMPHONY NO. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.



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The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure,

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's

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guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccup of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.'

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

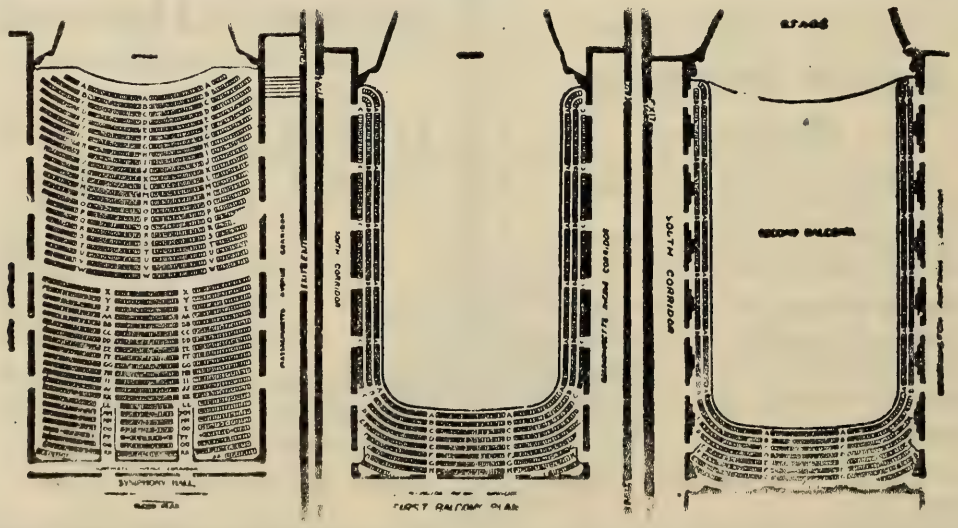
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Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange like cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the

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major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

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committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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FIFTY-FIRST SEASON, 1931-1932

Programme

TUESDAY AFTERNOON, FEBRUARY 9, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Lefranc, J.
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Fourel, G.
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Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Grover, H.
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Deane, C.
Jacob, R.
Fiedler, A.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
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Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
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Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
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Tubas.

Sidow, P.
Adam, E.

Harps.

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THE trustees of the Boston Symphony Orchestra at their first meeting, January 19, 1932, after the death of their beloved president, Frederick P. Cabot, would place on record the profound sense of loss which they are sharing with the orchestra and the community. The firmness, wisdom, and sympathy of Judge Cabot, practised through the fourteen years of his presidency of our Board in circumstances calling for the exercise of all these qualities, have left an inspiring memory of a great citizen and a true friend. On the retirement of Major Higginson from his unique place in relation to music, Judge Cabot assumed a task of extreme difficulty, and conducted it in a manner which has established the orchestra, now entering its second half-century of existence, in a position of the highest distinction. It was, we believe, his ambition to perform his task as a worthy successor to his great kinsman. Apart from all that he accomplished for the orchestra and the public, he has bequeathed to his colleagues the stimulus of two noble examples in the place of one.

BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES wish to emphasize again that the subscriptions to the annual deficit of the orchestra are sought from all lovers of music, and from all persons who, believing the orchestra to be an essential part of our civic life, desire to have it continued.

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Third Programme

TUESDAY AFTERNOON, FEBRUARY 9

at 3.00

Schubert Ballet Music from "Rosamunde"

Schubert Symphony in B minor, "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Brahms Symphony No. 4 in E minor, Op. 98

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III. Allegro giocoso.
IV. Allegro energico e passionato.

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

At a meeting of the Trustees of the Boston Symphony Orchestra, on February 1, 1932, the following resolution was adopted:

The Trustees of the Boston Symphony Orchestra testify by this resolution to their hearty appreciation of the generous public spirit manifested by Dr. Koussevitzky, Mr. George Gershwin, and the members of the Orchestra in planning and presenting the special concert on Saturday, January 30, 1932, for the benefit of the Boston Unemployment Fund. This voluntary action on the part of the Orchestra, in addition to all that its individual members are doing to meet a great public need, is recognized by the Trustees as a notable evidence that the personnel of the organization is at one with them in a feeling of responsibility for the Orchestra as an essential element in the civic life of Boston.

The proceeds of the voluntary concert given January 30th amounted to	**$2,625.00**
Subscriptions by members of the Orchestra and the staff of Symphony Hall amounted to	**5,739.00**
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First Ballet from the Incidental Music to the Drama "Rosamunde," Op. 26 Franz Schubert

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783–1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who, really in love with her, has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her. She feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover.

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Ballet No. 1. Allegro moderato, Andante un poco assai, B minor. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The Entr'acte No. 2, B-flat major, Andantino, 2-4, comes after the third act in the play. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The chief theme is known to pianists as the theme of No. 3 of "Four Impromptus," Op. 142, for the pianoforte. Schubert used it also in the Andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The second trio appears among Schubert's songs, under the title "Der Leidende" (B minor, words by Hölty, 1816).

Ballet No. 2. Andantino, G major, 2-4. Two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings. The ballet begins with a little tune played piano by the strings. The second section is given to wood-wind and horns. The same idea is developed in G minor. A return to G major brings in a new figure

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for clarinet. There is a change to C major, 6-8. The trio begins forte in the full orchestra. Developed at some length, it makes way for the return of the first section.

Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Sym-

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phony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe

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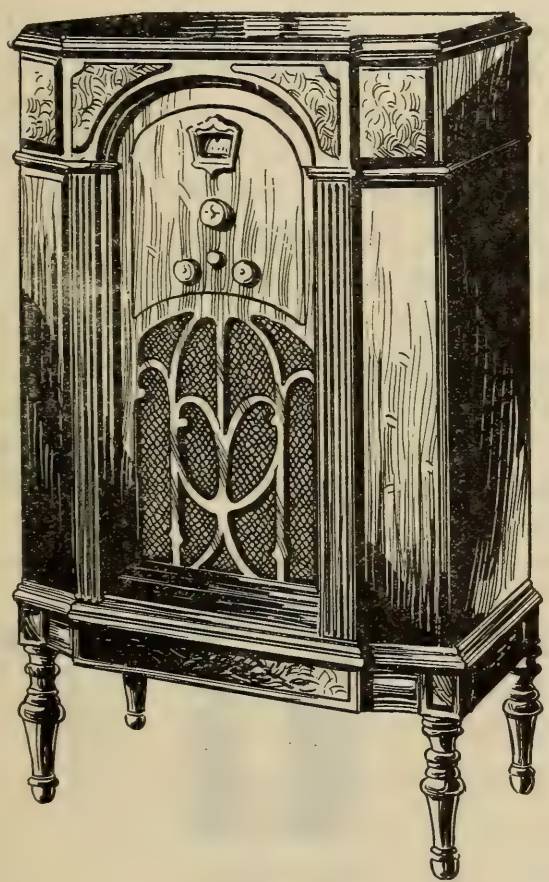
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RADIOS—STREET FLOOR—ANNEX

that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's



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handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage *Herbeck*
2. Jägerglück (First time.)
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout'

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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor.

quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the

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new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement

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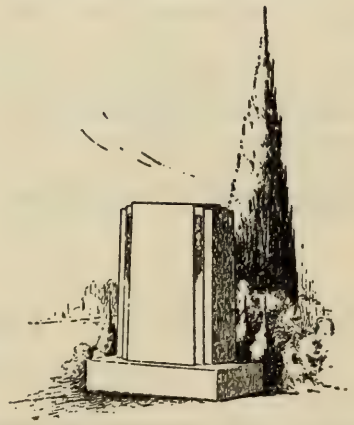
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in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you, do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time to conduct the first performance.† The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

†"It seems almost like a jest of fate that it should have been through Brahms that Bülow left Meinigen and was thus mortified by the very man whom he had served more unselfishly than anyone else. Brahms, of course, had not expected the evil consequences of his action, which was one of mere negligence that took no heed of another's susceptibilities. Yet, was it quite so inadvertent; . . . Bülow had obtained the composer's definite sanction in order to demonstrate—as his letters to his wife show—how much clearer, livelier, and more impressive the work would sound under his baton than under the clumsier direction of its creator. . . . Bülow regarded Brahms's conduct as an affront such as Brahms undoubtedly never intended. He felt that his authority had been called in question and asked the Duke of Meiningen by telegraph to be at once relieved of his duties. His resignation was so vehemently worded that it was immediately accepted." "Johannes Brahms," by Richard Specht, translated by Eric Blom (pages 252–253; London, Toronto, New York, 1930).



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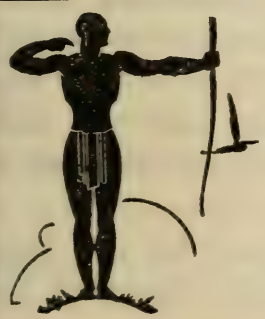
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enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. Hans Richter conducted. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer,



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coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe"; with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.



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Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely

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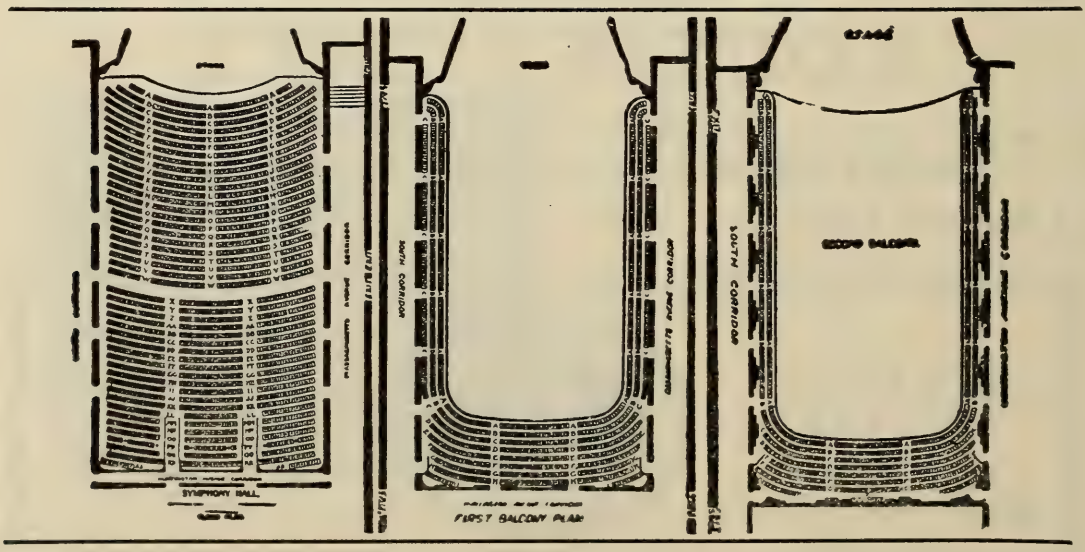
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not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies,

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close."*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the

*"In this gigantic passacaglia (or ciacona), which proceeds in variations of eight bars, no cæsura is to be felt anywhere; it is a simple, huge arch. . . . A seemingly insignificant germ endlessly yields new shoots and blossoms. This germ is simply the E minor scale rising up to the fifth with an interpolated A♯ and returning to the tonic by way of the dominant in the lower octave, thus: E, E♯, G, A, A♯, B, B, E, in dotted minims. Brahms borrowed it from Bach's Cantata No. 150, where it forms the bass of the Ciacona, which he played to Hans von Bülow at the house of Siegfried Ochs, accusing him of having no notion of these masterpieces. Bülow had no more than cool admiration to spare for this choral movement, the cunning structure of which Brahms demonstrated to him with enthusiastic eloquence."—RICHARD SPECHT.

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inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bieuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

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SEASON
1931–1932

PROGRAMME

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Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-FIRST SEASON, 1931–1932

Programme

TUESDAY AFTERNOON, FEBRUARY 23, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Mozart understood the lofty, dramatic power of the instrument and used it impressively. It appears in Beethoven's *Ninth Symphony;* in Schubert's *Symphony in C;* and in Schumann's *First Symphony* and his *Manfred Overture.* Berlioz made great use of the trombone and gives us his estimate of it as follows: "The trombone is the true chief of that race of wind instruments which I distinguish as *epic* instruments. It possesses, in an eminent degree, both nobleness and grandeur . . . The composer can make it chant like a choir of priests, threaten, lament, ring like a funeral knell, raise a hymn of glory, or sound a dread flourish to awaken the dead, or to doom the living."

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Boston Symphony Orchestra

Fifty-first Season, 1931–1932

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master		Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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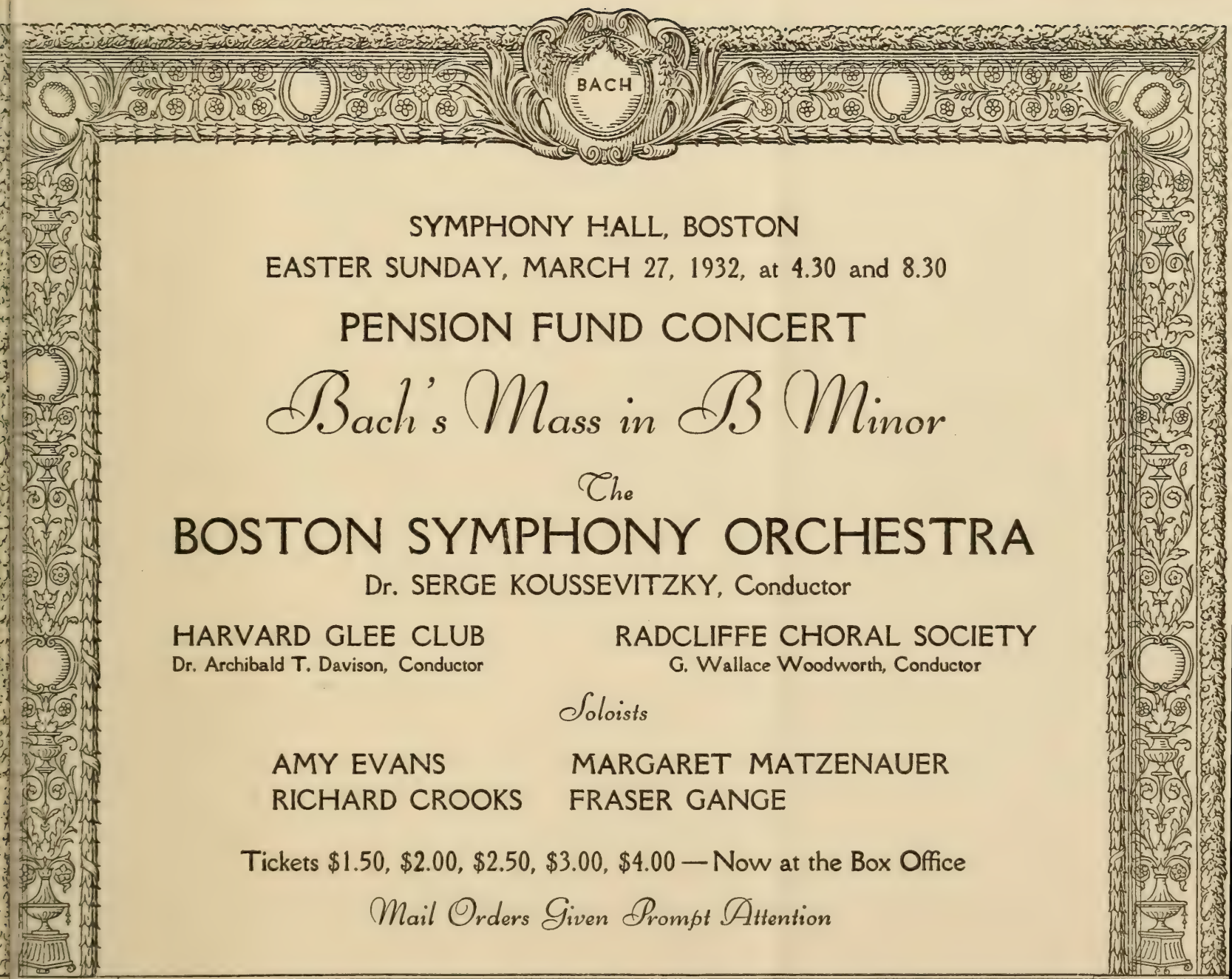
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Fourth Programme

TUESDAY AFTERNOON, FEBRUARY 23

at 3.00

Taylor Two Movements from the Suite, "Through the Looking Glass," Five Pictures from Lewis Carroll, Op. 12

Looking Glass Insects.
The White Knight.

Carpenter "Song of Faith" for Chorus with Orchestra

Written for the United States George Washington Bi-centennial Commission for Performance in the Nation-wide Celebration of the 200th Anniversary of the Birth of Washington.

Chorus of the CECILIA SOCIETY (Arthur Fiedler, Conductor)

Speaker: Clifton Joseph Furness (by courtesy of the New England Conservatory of Music)

(First performance in Boston)

Beethoven . . Symphony No. 3 in E-flat major, Op. 55, "Eroica"

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes after Carpenter's "Song of Faith"

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SUITE FOR ORCHESTRA: "THROUGH THE LOOKING-GLASS": FIVE PICTURES FROM LEWIS CARROLL: III., LOOKING-GLASS INSECTS; IV., THE WHITE KNIGHT DEEMS TAYLOR

(Born at New York, December 22, 1885; living in New York)

This Suite, inspired by "Through the Looking-Glass" by Lewis Carroll (Charles Lutwidge Dodgson),* was written in 1917–19 for flute, oboe, clarinet, bassoon, horn, pianoforte, and strings. It was produced in this form at a concert of the New York Chamber Music Society in New York on February 18, 1919. The Suite was then in three movements. In September, 1921, Mr. Taylor began to revise the Suite for full orchestra. He added "The Garden of Live Flowers." The first performance of the revised work was by the New York Symphony Orchestra in Brooklyn, March 10, 1923. The performance was repeated in New York on the following afternoon.

The first performance in Boston was by the Boston Symphony Orchestra, Pierre Monteux conductor, on February 15, 1924.

The score, dedicated "To Katharine Moore Taylor from a difficult

*Charles Lutwidge Dodgson (1832–98), educated for the church never took orders. Renowned as a mathematician, he lectured on that subject at Christ Church, Oxford (1855–81). The majority of his books are concerned with mathematics. The three children of Dean Liddell, Christ Church, Oxford, were dear to him, and the second was named Alice, the heroine of "Alice in Wonderland" (1865) and "Through the Looking-Glass" (1871).

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S J, 10, 7
H Q, 9
D A, Q, 5, 3
C 9, 8, 6, 3

West
S Q, 9, 6, 5, 4, 2
H 8, 4, 3, 2
D 8, 7, 2
C none

East
S none
H J, 7, 6
D J, 10, 9, 7
C A, K, Q, J, 10, 2

South
S A, K, 8, 3
H A, K, 10, 5
D K, 6
C 7, 5, 4

The Bidding:

South	*West*	*North*	*East*
1 S	pass	1 N T	2 C
3 H	pass	3 S	pass
4 S	double	pass	pass
pass			

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son," calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, snare drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, pianoforte, and strings.

When the Suite was produced by the Symphony Society of New York, the program contained a description by Mr. Taylor:

"The Suite needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy-tale, 'Through the Looking-Glass and What Alice Found There,'" and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two connected parts.

III. Looking-Glass Insects

(The score contains extracts from the dialogue of Alice and the gnat "about the size of a chicken" about various insects, among them the bread-and-butter-fly.

"And what does it live on?"

"Weak tea with cream in it."

"Supposing it couldn't find any?"

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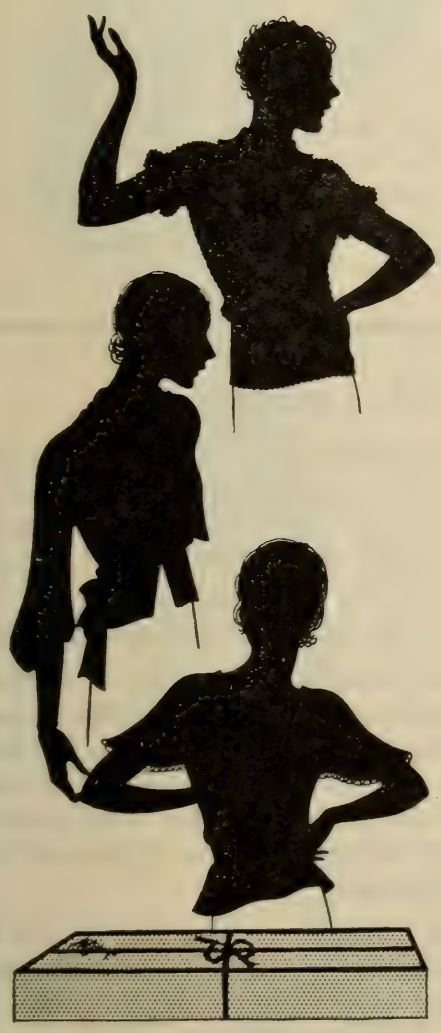
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"Then it would die, of course."

"But that must happen very often," said Alice thoughtfully.

"It always happens," said the gnat.)

Here we find the vociferous *diptera* that made such an impression upon Alice—the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly. There are several themes, but there is no use trying to decide which insect any one of them stands for.

IV. The White Knight

(The score contains extracts from the conversation of the White Knight, and an account of his leave-taking.)

He was a toy Don Quixote, mild, chivalrous, ridiculous, and rather touching. He carried a mouse-trap on his saddle-bow, "because, if they *do* come, I don't choose to have them running about." He couldn't ride very well, but he was a gentle soul, with good intentions. There are two themes; the first, a sort of instrumental prance, being the Knight's own conception of himself as a slashing, dare-devil fellow. The second is bland, mellifluous, a little sentimental—much more like the Knight as he really was. The first theme starts off bravely, but falls out of the saddle before very long, and has to give way to the second. The two alternate, in various guises, until the end, when the Knight rides off, with Alice waving her handkerchief—he thought it would encourage him if she did.

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CHARLES LUTWIDGE DODGSON

(Lewis Carroll)

(From Columbia University)

Charles Lutwidge Dodgson was born on January 27, 1832, at Daresbury, Cheshire.

Richmond School and Rugby. Matriculated Christ Church College, Oxford, May 23, 1850; B.A., 1854; M.A., 1857. Lecturer Mathematics 1855–81.

He was ordained deacon December 22, 1861, but he was never ordained to priesthood; he feared his stammering would be a drawback.

He was one of the earlier amateur photographers, an enthusiast at the time when photographing was hard work. An extensive collection of photographs not only of his little girl friends, but of distinguished personalities of the time, will be on exhibition at Columbia in April.

He had, since childhood, a passion for inventing games (card games, world puzzles, "Circular Billiards," the "Game of Logic"). At the time of his death he was planning to collect in book form all his various inventions.

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As a boy, he edited a magazine, "The Rectory Umbrella," for the amusement of his two brothers and eight sisters. He began contributing to "The Train," a literary magazine of the time, in 1856, under the pseudonym "Lewis Carroll."

Dodgson was a man of retiring disposition, disliking social life and enjoying only the society of little girls; he detested little boys, with whom he would have nothing to do. For the amusement of little Alice Liddell, he printed in manuscript a story he had made up for her, called "Alice's Adventures Under Ground." This he later developed into "Alice's Adventures in Wonderland," which was first published July 4, 1865, with John (later Sir John) Tenniel as illustrator. This edition was suppressed because the illustrations came out poorly. Only fourteen copies known of this first edition. called the "'65 Alice," which in original covers bring as high as $25,000 each. The success of the book was immediate. The story about the Queen being so delighted by it that she commanded Carroll to send her all his works, whereupon he sent her a series of volumes on Mathematics, is untrue, and was denied by Carroll himself. "Alice" is translated into fourteen languages (French, Italian, Dutch, German, Swedish, Norwegian, Spanish, Russian, Hungarian, Japanese, Chinese, Hebrew, Gaelic, Esperanto). At least 169 editions in English have been printed.

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"Through the Looking Glass" was published in 1872, and was also an immediate success, the 8,000 copies of the first edition being snatched up before Carroll received his presentation copies.

"The Hunting of the Snark" (1879) was Carroll's last masterpiece of nonsense. "Sylvia and Bruno" was less successful.

As a mathematician he made no important original contributions. He was principally a teacher of mathematics, and all his works in that subject deal with the teaching of it. "Syllabus of Plain Algebraic Geometry" (first book) (1860), "The Formulæ of Plane Trigonometry" (1861), "Elementary Treatise on Determinants" (1869), "Euclid and his Modern Rivals" (1879), and a series of pamphlets.

As a logician he made much more imporant contributions, his "Symbolic Logic" (1896) being considered a classic in that science.

He wrote a long series of humorous pamphlets dealing with Oxford life. These made him very unpopular at Oxford because of the bitterness of his sarcasms.

Dodgson died at Guildford, Surrey, on January 14, 1898, at his sister's residence, and was buried in Guildford Cemetery.

The various songs from "Alice's Adventures in Wonderland" were



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set to music by William Boyd in 1870, and those from the "Looking Glass" by the same author in 1873. Lucy E. Broadwood and Annie Armstrong did the same later, but dates are unknown. There are "Scenes from 'Alice'" for the piano by Frank Lynes (1908). "The Jabberwock Quadrille" by William Boyd, and "The Looking-Glass Quadrille" by C. H. R. Marriott, are undated. "Six Sketches for the Pianoforte from 'Alice in Wonderland'" were written by Edith Alford, (New York, 1927)—music of a light type. Important musical works are Edgar Stillman-Kelley's "'Alice in Wonderland,' a Series of Pantomime Pictures for Grand Orchestra," first performed by members of New York Philharmonic Orchestra under the author's baton at the Norfolk County Festival, June 9, 1919; Deems Taylor's "Through the Looking Glass" Suite, Opus 12, first performed by the Philadelphia Orchestra, March 21, 1924; Four Two-Part Choruses from the suite "Alice in Wonderland," by Edgar Stillman-Kelley (Boston, 1925).*

"Song of Faith" for Four-Part Chorus of Children's (or Women's) and Men's Voices and Orchestra

John Alden Carpenter

(Born at Park Ridge, Chicago, Ill., on February 28, 1876; living at Chicago)

"The Song of Faith," composed in August–October, 1931, was written for the United States George Washington Bicentennial Commission for Performance in the Nationwide Celebration of the

*To be added is Walten Slaughter's music for the opera "Alice in Wonderland," libretto by F. Saville Clarke (Prince of Wales Theatre, London, December 23, 1886; revived several times). Was "Through the Looking Glass" music by E. Solomon (London, 1882) based on Lewis Carroll's book? Chadwick's chorus "Jabberwocky" was first performed by the Apollo Club, Boston, on February 16, 1887.—P. H.

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The score bears this motto:

*"Come, I will make the continent indissoluble;
I will make the most splendid race the sun ever yet shone upon;
I will make divine magnetic lands;
With the love of comrades,

*First appearing in 1860 as No. 5 in Whitman's "Calamus." Entitled "A Song" in 1867, with slight changes. The title, "For You, O Democracy," was given in 1881, when the last lines were as follows:

"I will make inseparable cities with their arms about each other's necks,
By the love of comrades,
By the manly love of comrades.
For you these from me, O Democracy, to serve you, ma femme!
For you, for you, I am trilling these songs."

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For you! for you, I am trilling these songs,
In the love of comrades,
In the high-towering love of comrades."

—Walt Whitman.

* * *

Full Chorus

Come now, hear our song!
Song of Freedom, comrades, swell the throng!
Hear that ancient story told again, of the father of our fathers!
Hear our song!

As a growing river flowing to the sea,
As the springing branches of a mighty tree,
So his faith abounds,
So his strong heart led us, made us free.
We, his children's children, raise our eyes
To the hills and the mountains in the skies.

Sopranos and Altos

Comes to town young Doodle Dandy!
On his crown a feather fine!
Rides a pony,
Calls him Macaroni, O!

Men

Sounds the throb of the drum-beat,
Sound the cries of the red-men,
Through the years intervening,
As they rang in the days of our fathers!

Full Chorus

Sounds a sweet lullaby,
Sounds an old song my mother knew.



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Sound again, gentle cry,
Soothe a young heart, like falling dew.
Bring to me rest again, sing to me low,
There where my head has lain, well do I know.
Lead me to sleep where the still waters flow.

Sopranos and Altos

So sings my motherland,
So yields her love to light my day,
Guides me with gentle hand,
On to a bright and shining way, to a shining day!

Full Chorus

Oh, hear the band, the Yankee band!
From hill and plain, swing out again!
Oh, hear the call! Come one, come all!
Now hear the word his heart revealing!
Now hear the very voice of the father.

*Recitative**

"I close this last solemn act of my life by commending the interests of our dearest country to the protection of Almighty God. It is impossible to reason without arriving at a Supreme Being. I now make my earnest prayer that He would have you in His holy protection. Let us labor to keep alive in our breasts that little spark of celestial fire called Conscience. We must not despair, the game is yet in our own hands. Let us have a government by which our lives and our liberties shall be secured. I feel now as I conceive a wearied traveller must do: I move gently down the stream of life until I sleep with my fathers. The work is done, the voice of mankind is with me, I am not afraid to go."

Full Chorus

Comes a bright and shining day,
By our Father's faith let us pray.
May the hand of God be our stay,
And our guiding star light our way.

*The "Washington recitative" (consisting of excerpts from Washington's writings) will be spoken by one of the men singers (unseen), the timing as indicated in the score.—J. A. C.

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Symphony No. 3, in E-flat major, "Eroica," Op. 55

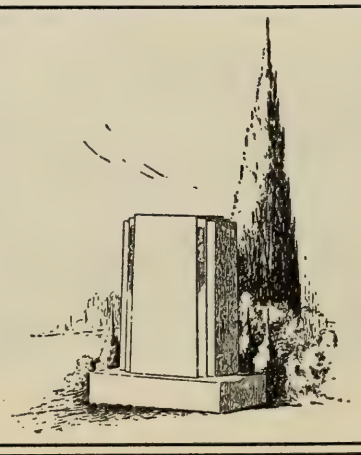
Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may



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have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc. "C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have

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come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already

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wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere de Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3–4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2–4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by

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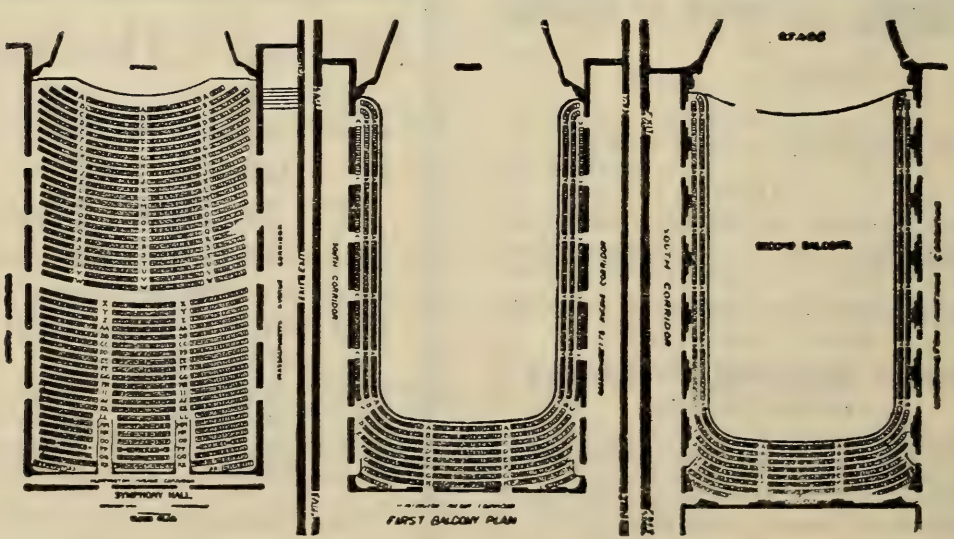
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simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3–4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2–4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent



theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the woodwind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its wildest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject

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e. Lilliburlero (*Anti-Jacobite Song of 1688*) Arranged by Reginald Paul
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d. The Foggy Dew (*Irish Folk Song*) Arranged by Dr. Archibald T. Davison
e. New Oysters (*Old Street Cry*) from Ravenscroft's "Pammelia" (1611)
f. O Good Ale, Thou Art My Darling Arranged by Gavin Gordon
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d. Shenandoah (*Capstan Shanty*) Arranged by Sir Richard Terry
e. Can't You Dance the Polka? (*American Shanty*) Arranged by E. J. Moeran
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which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

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Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bulow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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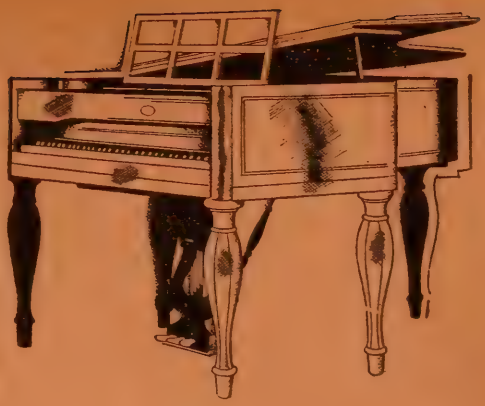
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FIFTY-FIRST SEASON, 1931-1932

Programme

TUESDAY AFTERNOON, MARCH 8, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master		Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
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Prokofieff "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Moussorgsky Prelude to the Opera, "Khovántchina"

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II. Egypt.
III. Bába-jaga.
IV. Stars.
V. "Mama."
VI. General.
VII. The Forest.
VIII. The Tsarina.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony.

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"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject

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West S Q, 9, 6, 5, 4, 2 H 8, 4, 3, 2 D 8, 7, 2 C none		*East* S none H J, 7, 6 D J, 10, 9, 7 C A, K, Q, J, 10, 2
	South S A, K, 8, 3 H A, K, 10, 5 D K, 6 C 7, 5, 4	

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is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone,

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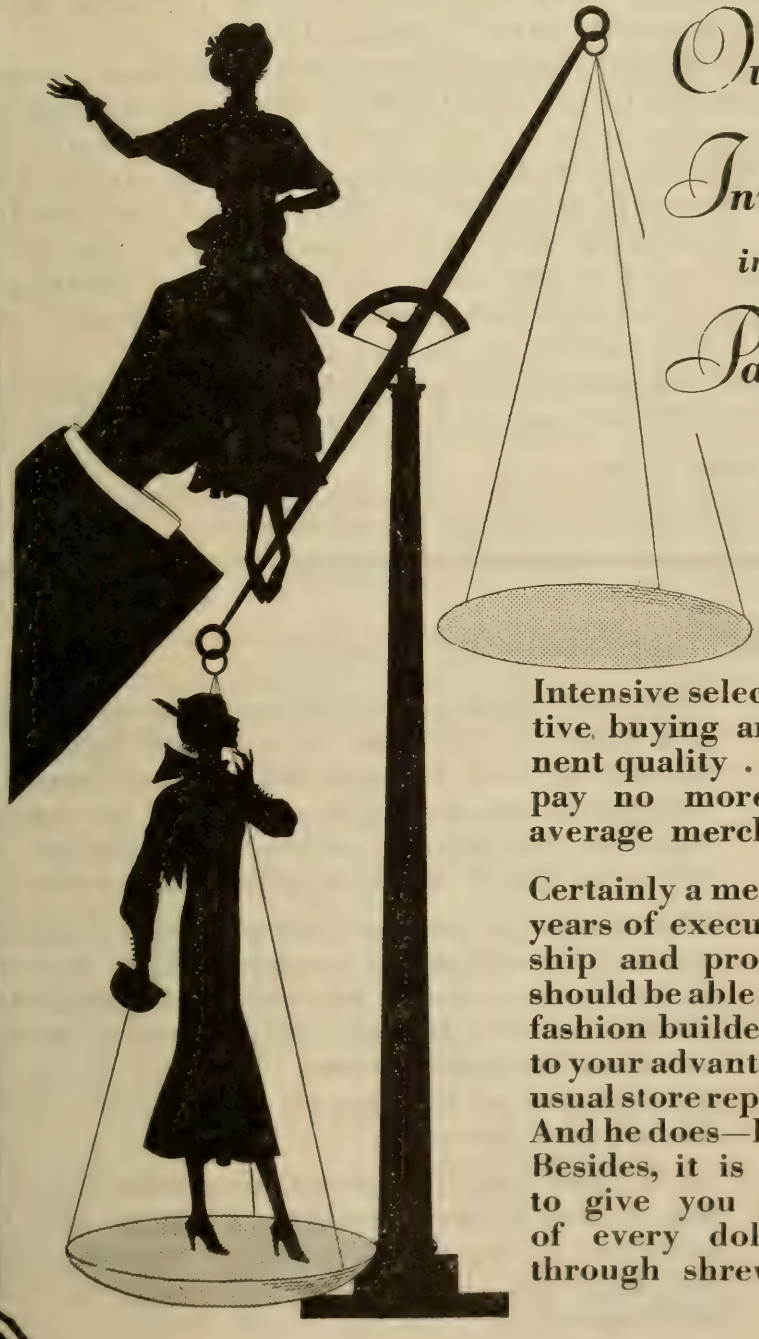
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and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

* * *

The first performance of this Symphony in Boston was by the Boston Symphony Orchestra on January 26, 1927.

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Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's

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wife), Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great' was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera.

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the



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production of "Boris Godounov," and he already had plans for the comic opera "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's ver-

*Riesemann gives this date. Some writers say 1885.

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sion." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

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(Born at Leningrad, on May 15, 1873; living at Paris)

Tcherepnin—he is not to be confounded with his son, Alexander Nikolaievitch, born in 1899, a pianist and composer—studied law in Leningrad. At the same time he was a pupil of Van Arck (piano) and Rimsky-Korsakov (composition) at the Imperial Conservatory. In 1901 he became a conductor of the Belaiev Concerts. In 1905 he conducted the orchestral class at this Conservatory and was the conductor of the Marinsky Opera. In the years 1909*–14 he conducted performances of Diaghilev's Ballet Russe in Paris, London, and elsewhere. In 1918 he was in Tiflis, director of the Conservatory of Music and the Opera. Three years later he made Paris his dwelling place. Among his pupils are Prokofieff, Obukov, and his own son Alexander.

His Pianoforte Concerto, C-sharp minor, Op. 30, was performed in Boston by Benno Moiseiwitsch at a concert of the Boston Symphony Orchestra on October 27, 1922.

The following notes are from the composer:

1. "Négrillon." (Fantastic Negro boys appearing before a curtain at a fair.)
2. Bába-jaga.† (Evil witch flying through the air in a mortar.)
3. General. (Garsonnet, leading battalions of tin soldiers in an assault upon a cardboard fortress.)
5. Egypt. (A caravan rests at the foot of a colossus.)
6. Stars. (Wise men in periwigs explaining the courses of the stars to some rich lords.)
7. "Maman." (Supper of the doll.)
9. "La Forêt." (Moonlight, Faun, Dryads.)

*In 1908 he prepared the performances of Rimsky-Korsakov's "Snow-Maiden" at the Opéra-Comique, Paris. The first performance was on May 22. There were fifteen performances that season. Ruhlmann conducted the first. He was replaced at the second by Landry.

†In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Baba-Yaga is introduced in Moussorgsky's "Pictures in an Exhibition."—P. H.



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10. "La Tsarine." (The young Tsarina with her followers solemnly coming forth from the palace.)

(Conceived and interpreted by M. Alexandre Bénoit.)

* * *

The catalogue of Tcherepnin's works includes the following:

OPERAS: "Swat"; "Armut ist keine Schande"; "Wanka, der Kanzler."

BALLETS: "Le Pavillon d'Armide"; "Narcisse et Echo"; "The Masque of the Red Death" (after Poe); "The Fairy-tale of the Princess Ulgba"; "Dionysius" (1921); "Russian Fairy Tales" (1923); "Notturno" (after Borodin); "The Romance of a Mummy."

ORCHESTRA: Prelude to Rostand's play, "La Princesse Lontaine," Op. 4. Published in 1889. Performed in New York, at a concert of the Liederkranz Society, November 25, 1900.

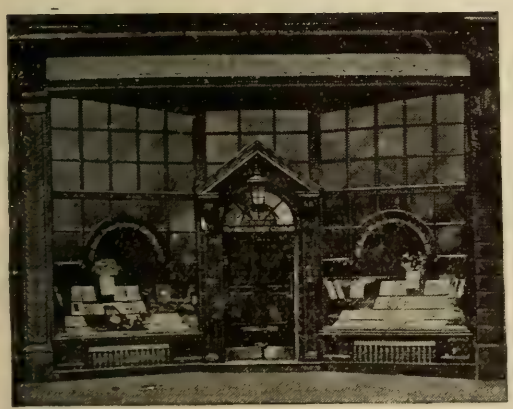
Scene in the Witches' Cavern ("Macbeth"), Op. 12. Published in 1902.

Dramatic Fantasy, "From Land to Land," Op. 17 (after a poem by Tiutschev), 1904.

Suite from "Le Pavillon d'Armide," Op. 29. (Introduction et Scène 1e: Courantes. Danse des Heures. La Scène d'animation du gobelin. Grande Valse noble. La Plainte d'Armide. Danse des gamins. Bacchus et les Bacchantes (Bacchanale).)

"The Enchanted Kingdom," Op. 39.

"Narcissus and Echo," symphonic poem, Op. 40.



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Op. 6. "Night," and "The Old Song," for mixed chorus and orchestra.

Op. 7. Six melodies with piano.

Op. 8. Four melodies with piano.

Op. 10. Two choruses for mixed voices.

Op. 32. Liturgy of St. John Zlatoust for mixed chorus *a capella*.

"Joyselle au Jardin," for voice and orchestra (after Maeterlinck).

"Contes de Fée (songs on Balmont's poems.)

Duets.

Two Masses. "The Beatitudes," for mixed voices.

MISCELLANEOUS: Op. 9, Lyric Poem, for violin and orchestra. Op. 11, String quartet, A minor. "Le Poisson d'Or." Piano Pieces, Op. 41.

* * *

Tcherepnin completed Moussorgsky's opera "The Fair at Sorotchintzy" by introducing other melodies of this composer where the existing musical material was not sufficient. This version was produced at Monte Carlo on March 17, 1923. There had been previous completions by Rimsky-Korsakov and by César Cui.

The opera was produced at the Metropolitan Opera House, New York, on November 29, 1930.

SYMPHONY NO. 6, B MINOR, "PATHETIC," OP. 74

PETER ILICH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this

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symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he

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was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24, that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a Requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary

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inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was

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conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

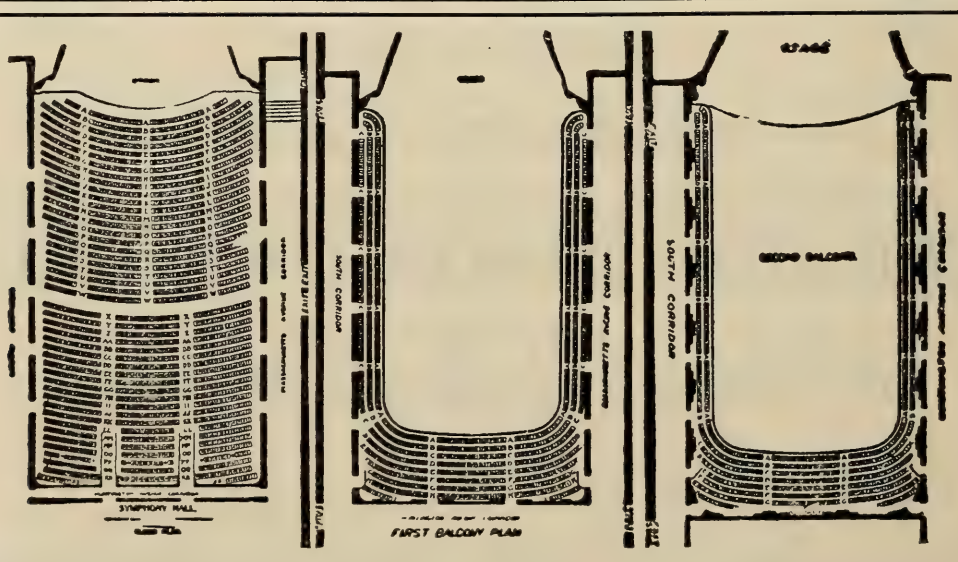
* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1, Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison



or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. We have been assured by other Russians who knew Tchaikovsky that he killed himself, nor was the reason for his so doing withheld. Peter's brother Modest gives a circumstantial account of Peter's death from natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the Communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light

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for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal appre-

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hension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

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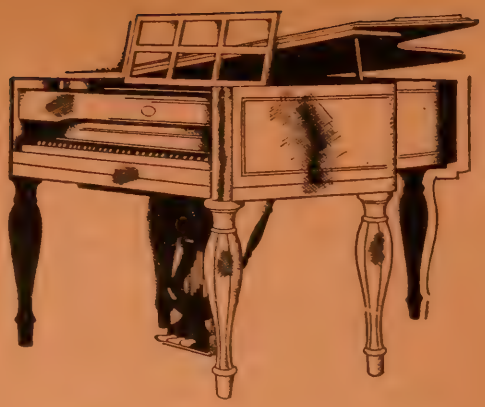
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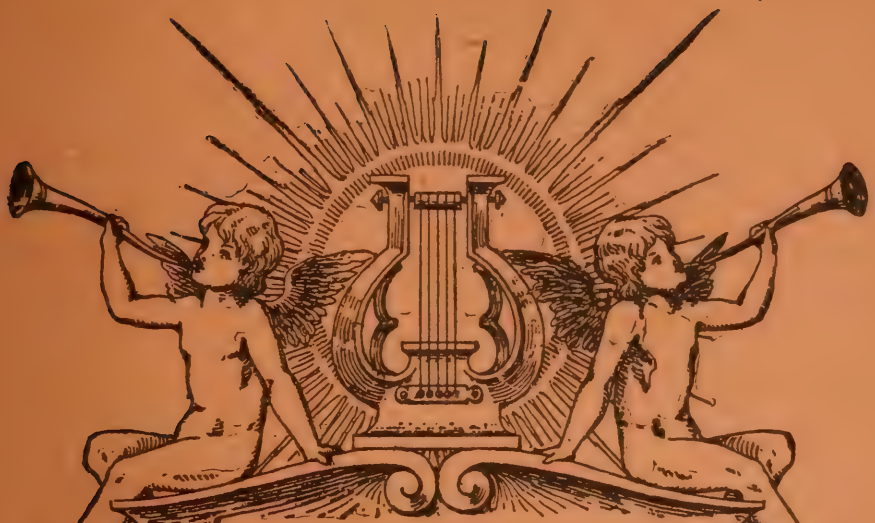
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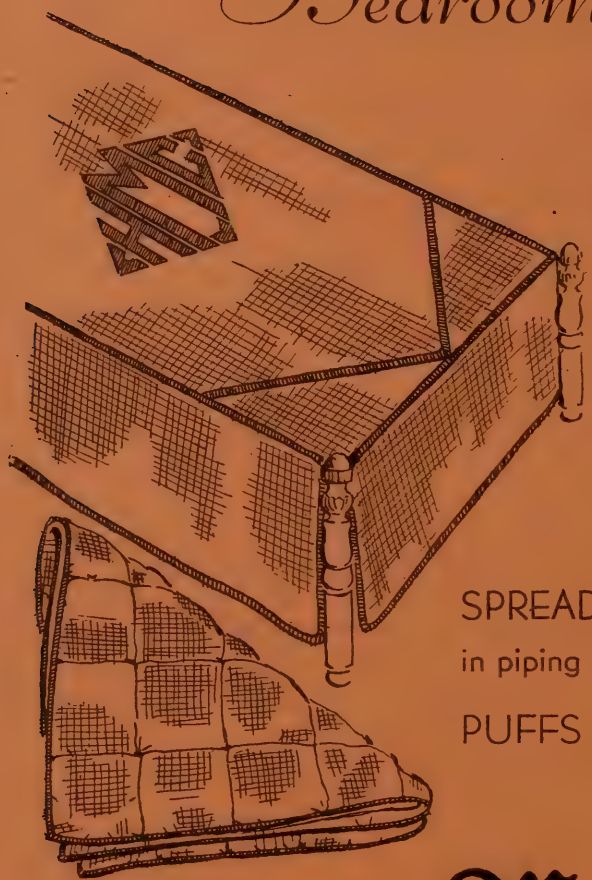


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FIFTY-FIRST SEASON, 1931-1932

Programme

TUESDAY AFTERNOON, APRIL 19, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Mimart, P.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Bettoney, F.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
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Sixth Programme

TUESDAY AFTERNOON, APRIL 19

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Beethoven Overture to Goethe's "Egmont," Op. 84

Liszt A Faust Symphony in Three Character Pictures

(Johann Wolfgang von Goethe,
August 28, 1749—March 22, 1832)

I. FAUST:
Lento assai. Allegro impetuoso.
Allegro agitato ed appassionato assai.

II. GRETCHEN:
Andante soave.

III. MEPHISTOPHELES:
Allegro vivace ironico.
Andante mistico (with Male Chorus).

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week be ore the concert.

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theater, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

* * *

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "when you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems

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which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"LUDWIG VAN BEETHOVEN."

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Goethe answered this letter at Carlsbad on June 25, 1811:—

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I

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would have gone to death, yes ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethovens haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed.

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, had no suspicion of its worth,—a statement for which we find no authority. This is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." It is also certain that Goethe cared little for Beethoven's music, that he did not mem-

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tion his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy towards Beethoven's music. He played to him the first movement of the Symphony in C minor. It made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner

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A Faust Symphony in Three Character Pictures (after Goethe): I. Faust, II. Gretchen, III. Mephistopheles

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

Liszt told his biographer, Lina Ramann,* that the idea of this symphony came to him in Paris in the forties, and was suggested by

*Lina Ramann (1833–1912), pianist, piano-teacher, writer about music. It is said that in the 'fifties, after leaving Gera, she was a music teacher in "America." Returning to Germany, she busied herself at Glückstadt, Nuremberg, and at Munich, where she died. Among her writings are articles, contributed to the Hamburg *Jahreszeiten* collected in 1868, as "Aus der Gegenwert"; "Die Musik als Gegenstand der Erziehung" (1868); "Bach und Handel" (1869); "Liszt's 'Christus'" (1880); "Franz Liszt als Psalmensänger" (1886); the biography of Liszt (1880–94), and pedagogic works. She edited the complete edition of Liszt's literary works (1880–83). She composed Four Sonatas (Op. 9) and music for pupils.



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Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, we believe, Scheffer did not portray Mephistopheles. Scheffer (1795–1858) was a warm friend of Liszt, and made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853–54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version the bass clarinet is used, but only for a few measures.*

* * *

*See note about a revised score of the symphony at the end of this article.

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Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and violoncellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the



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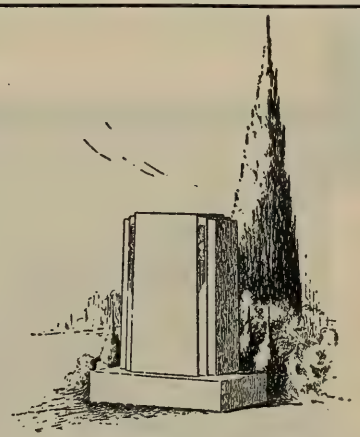
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expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, Lento assai, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, violoncellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and viola. But the "Inquiry" theme has not its original and gnarled form:



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it is calmer in line and it is more remote. Another theme comes in, Affettuoso poco andante, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, allegro con fuoco, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—Grandioso, poco meno mosso, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and violoncellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo. Allegro agitato assai," and the work-

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ing-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "Gretchen"

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (dolce semplice) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!". The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and violoncello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

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III. "Mephistopheles"

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stets verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambros when he said of Jacques Offenbach in speaking of his opera-bouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum;* we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!'"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purpose of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frus-

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trate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run (violoncellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends

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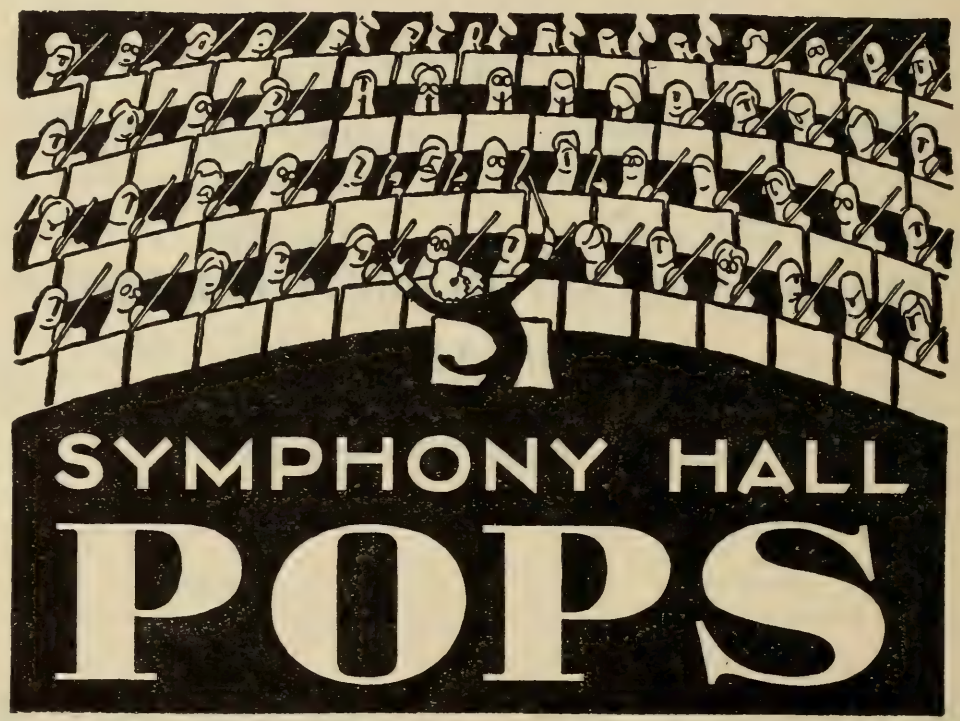
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in the violins, grows softer and softer. Andante; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declaration. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

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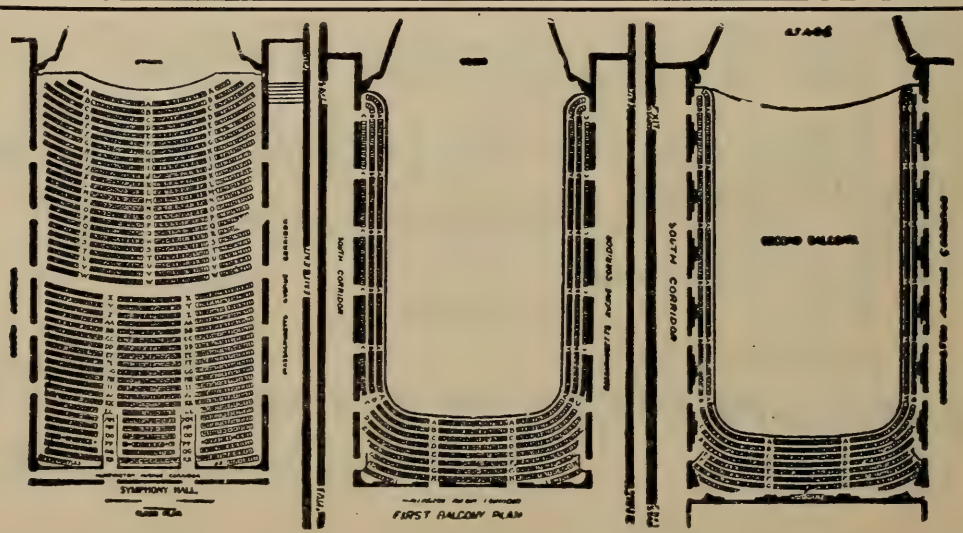
Alles Vergängliche
Ist nur ein Gleichniss;
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Hier wird's Erreigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

* * *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3–5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.



In 1912, Dr. Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many penciled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a musical periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way had Liszt changed the thematic contour, nor had he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

The "Faust" Symphony with these revisions was performed at these concerts for the first time on January 2, 1915. There were later performances in 1916 and 1917.

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